CONTEXTUALIZING TRANSLATION THEORIES

Aspects of Arabic–English Interlingual Communication

Mohammed Farghal and Ali Almanna

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CONTENTS

LIST OF ABBREVIATIONS

BCE	Before Common Era
CE	Common Era
SL	Source Language
SLC	Source Language Culture
ST	Source Text
TL	Target Language
TLC	Target Language Culture
TT	Target Text

Notes on How to Use the Book

Although the book is an integrated whole, it is possible for the user to pick out individual chapters for reading or for discussion as each chapter highlights a particular aspect of translation activity. Therefore, the user's needs may determine whether to examine the entire book in search of a holistic picture of the process of translation or, alternatively, to select individual chapters that respond to concerns relating to a specific area such as, for example, the pragmatic aspects of translation. There are two key notations that are employed when discussing translational data in this work: **bold type**, which is used to highlight study items in excerpts and **square brackets**, which are used to enclose literal translation. Literal translation is intended for users who do not know Arabic; it gives them a rough picture of lexicalization and textuality in Arabic discourse, though not extending to all such micro grammatical features as categories of number, gender, case, and so on.

PREFACE

SAID FAIQ

The market does not need yet another book on translation theory and didactics, but it desperately needs this book. The market is replete with books that claim to "translation-teach-it-all" and with titles that range from the humble (introduction to, thinking, doing, translation) to the almost self-help-style books (how to become a translator in X number of easy steps, or the A to Z of translation), etc. These books do cover aspects of translation and translating, but do not fully provide something that brings theory and practice together in an informed and comprehensive fashion.

Translation, as Lefevere (1992) appropriately argues, is process, product and reception. Translation refers to the product and reception, while translating refers to the process. Furthermore, translation needs to be framed as representation, transmission and transculturation (Tymoczko 2007). If translation covers all these variables, it should then be seen through the prism of a friendly and comprehensive theory married to good practice. This book provides theory in a balanced manner with toolkits (derived from presented theories) to tackle translation problems. It is based on the axiom that the two fundamental components of translation are culture and language, and that the trick in examining translation and translating lies in bringing together theory and practice in an interactive fashion.

Because it brings the two together, translation is by necessity a multi-faceted, multi-problematic process with different manifestations, realizations and ramifications. Further, translation is often seen as transcreation and is carried out within the constraints of the discourse of its culture (the translating culture). Ignoring this tenet is tantamount to ignoring culture in translation and vice versa. So, translation plays an important role in the identification and negotiation of cultural identity, similarity and difference as well as the dynamics of intercultural encounters through the interlingual interface (Faiq 2010).

In order to examine the ins-and-outs of translation and translating, this book provides a framework of two parts or strata, namely the macro and the micro. The macro covers aspects that relate to textual practices within the context of sociocultural practices (discourse, genre, register, text types, pragmatics and semiotics). In other words, the ideology and politics of translation and the architecture of information transmitted through language. The micro covers all aspects of language (morphology, syntax, semantics, alliteration, neologisms, etc). In other words, all the possible ways a language can be put to use to reflect and represent the macro, naturally by users.

In doing so, the authors provide critical readings of available strategies of translating (from the dear old concept of equivalence, to strategies of modulation, domestication, foreignization and mores of translation), with the aim of demonstrating to the reader the pros and cons of each of these strategies within a theoretical context that is checked by translational tasks and examples, most derived from actual textual data.

Now, all this might seem easy, but it is not when the chosen language pair is Arabic and English —two languages with utterly different textual and cultural practices (manner and matter). This adds to the theory-practice gymnastics this book goes through. Through its chapters, readers will notice a gentle and informative blend of theory and practice that satisfies the needs of all its users (students, teachers and researchers of/in languages and cultures, translation, linguistics, discourse analysis, intercultural communication, media studies).

Translation is a cultural act and its examination and representation as such is made manifest through the examination of language (linguistic, textual, pragmatic, cultural, semiotic and stylistic realizations). This book does a superb job in tackling these issues. It caters for the seven old-age questions of communication, namely who, to whom, what, how, why, when, and where. Translation is communication *par excellence*.

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CHAPTER ONE

HISTORICAL SURVEY

1.1 Overview

To drive a car, for instance, does not require you to understand how the engine of the car works, but when you have some basic knowledge of such a mechanism, you will definitely drive your car with greater self-confidence, free from worry and fear. The same holds true for translation theories. You do not need to know translation theories in order to translate; however, acquiring a solid foundation in translation theory will enable you to produce a text reflecting the author's intention, maintaining the text-type focus and living up to the target-reader's expectations. In this chapter we will introduce in brief those important translation theories that have had the greatest influence on the development of translation studies afterwards.

1.2. Early attempts

In the Western world, translation, in particular literary translation, can be traced back to "the age of Romans" (Friedrich 1965/1992, 12). Although translation, at that time, played a significant role in reflecting Greek literature and philosophy in Latin, the attempts at translation were "an act of submission that caused awkward lexical Graecisms to enter into the translations" (ibid.). It was not long before the Romans viewed translation from a different perspective; it meant for them "transformation in order to mould the foreign into the linguistic structures of one's own culture" without tying themselves up with the lexical or syntactic features of the source language (SL) (ibid.). Such a fundamental change towards showing respect to the linguistic system of the target language (TL) and not violating it with foreign lexis and hybrid stylistic idiosyncrasies can be elicited from Cicero's attitude regarding translation:

> I translate the ideas, their forms, or as one might say, their shapes; however, I translate them into a language that is in tune with our

> conventions of usage. . . . Therefore, I did not have to make a word-for-word translation but rather a translation that reflects the general stylistic features . . . and the meaning . . . of foreign words. (Cicero printed in Schulte and Biguenet 1992: 12)

Cicero and Horace (first century BCE) were the first theorists who made a distinction between *word-for-word* translation and *sense-for-sense* translation. Their comments on translation practice influenced the following generations of translation down to the twentieth century. Five centuries later, St Jerome adopted Cicero and Horace's position on the occasion of his Latin translation of the Greek Septuagint, in his letter to Pammachius on the best method of translating:

> Now I not only admit but freely announce that in translating from Greek – except of course in the case of the Holy Scripture, where even the syntax contains a mystery – I render not word-for-word, but sense-for-sense. (St Jerome cited in Robinson 1997, 25)

Although his was not an excellent translation, it is still the official Latin translation of the Bible (cf. Bassnett and Lefevere 1990, 15). His "approach to translating the Greek Septuagint Bible into Latin would affect later translations of the scriptures" (Munday 2001/2008, 7). It was not long before the Romans tilted the scale of balance towards the TL; they considered the original translation "as a source of inspiration for the creation of new expressions in one's own language" (Friedrich 1965/1992, 13).

1.3 Medieval Arabic Translation
(Abbasid Period c. 750–1250 CE)

Medieval Arabic translation of Greek classic works in philosophy, medicine, astrology, and so on, flourished in the Abbasid Caliphate era (750–1250), particularly for over two centuries early in the period. It peaked in 832 with the establishment of the translation centre Bayt al-H̲ikma (The House of Wisdom) in Baghdad during the rule of the caliph al-Ma'mūn, who was said to remunerate translators with the weight of the translated book in gold (for more details, see Wiet 1973; Gutas 1998; Ashford 2004; Menocal 2005; Jabak (undated)). In this regard, Menocal (2005, 3) writes:

> While the Umayyads of both Damascus and Cordoba were culturally voracious and syncretistic, it was not they but the Abbasids of Baghdad . . . who sponsored the astonishing multigenerational project to translate major

> portions of the Greek philosophical and scientific canon without which, arguably, much of that canon might have been permanently lost.

Major scientist translators of that period, such as Ibn Isẖāq, Ibn al-Batrīq, Ibn Rushd (Averroes), Ibn Sīnā (Avicenna), and Farābī, among others, dominated the scene of scholarship and translation. In particular, Hunayn Ibn Isẖāq and Yaẖyā Ibn al-Batrīq, who translated a large number of Greek works, were best known for the profession of translation. Here came up again the issue of the two translation methods of *word-for-word* or *sense-for-sense* translation. While the translations of Ibn Isẖāq tended to be fluent in Arabic (translating sense-for-sense), those of Ibn al-Batrīq followed the original text more literally and borrowed extensively from Greek (for more details, see Baker and Malmkjær 1998; Almanna 2014).

However, with the Arabs establishing firm grounds in various domains of scholarship, thanks to the translation movement, and with the Arabic language becoming an international *lingua franca* (the way English is nowadays), the need for translation started to wane and the translation movement finally came to an end. In this regard, Gutas (1998, 152) comments:

> The translation movement stopped or came to an end because the Arabic philosophical and scientific enterprise which had created the need for it from the very beginning became autonomous.

1.4 Pre-renaissance: Dante (1265–1321) and Martin Luther (1483–1546)

In his first book, *Convivio*, the Italian poet Dante argued that when he wrote in Latin he would translate from his mother tongue, thus his writing was not elegant or controllable. In defence of the vernacular language he added that it would be "an intelligent servant" as it would show obedience to his or her user. Obedience of language, as he described it, "must be sweet, and not bitter; entirely under command, and not spontaneous; and it must be limited and not unbounded" (cited in Robinson 1997, 48).

In the late fifteenth and early to mid sixteenth centuries, Martin Luther (c. 1483–1546 CE), one of the most notable theologians in Christian history and responsible for initiating the Protestant Reformation, shifted the focus of attention towards the TT and its intended reader (Robinson 1997, 84). Like Dante, he proclaimed that in order to produce a good translation, one needs to find out how ordinary people in the TL communicate such that

their voice and style of speech can emerge through translation. He translated the New Testament into German, giving ordinary lay people the opportunity to read God's word for themselves and, for the first time ever, Bibles were distributed among the German people. Although this was one of the brightest moments in Bible history, it was a dark time of depression in Luther's life. Luther "advised the would-be translator to use a vernacular proverb or expression if it fitted in with the New Testament" (Bassnett 1980, 56).

1.5 Sixteenth Century: Étienne Dolet (c. 1509–1546 CE) and William Tyndale (c. 1494–1536 CE)

One of the earliest attempts to establish a set of fundamental translation principles was made by Étienne Dolet, who was found a heretic for his mistranslation of one of Plato's dialogues. The phrase "rien du tout" (nothing at all) illustrated to the Church his disbelief in immortality, ultimately leading to his execution (for more details, see Nida 1964, 15; Bassnett 1980, 58; Munday 2001/2008, 23; Hermans 1997, 14–40; Firdaus 2008, 283; Almanna 2014, 13–14). In his essay "La maniere de bien traduire d'une langue en autre The Way to Translate Well from one Language into Another", Dolet (c. 1540 CE) concluded that:

1. the translator must understand perfectly the content and intention of the author;
2. the translator should have an excellent command in both languages: SL and TL;
3. the translator should avoid word-for-word renderings;
4. the translator should avoid the uncommon use of archaic words and expressions, but rather should focus on the common usage of the language; and
5. the translator should devote his/her attention to rhetorical devices (for more details, see Nida 1964, 15–16; Bassnett 1980, 61; Robinson 1997, 95–96; Munday 2001/2008, 27; Firdaus 2008, 283; Almanna 2014, 14).

Dolet tried to strike a balance between the SL and TL, while not seeking "to distinguish between the relative degree of control the translator must have in the source and the receptor language" (Nida 1964, 16). The translator, according to Dolet's principles, "is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system" (Bassnett 1980, 61). It is worth noting here that Dolet's principles are routinely followed today by most translators,

particularly in the translation of materials that belong to literary genres, as well as of any expressive discourse in which emphasis is placed on impressing the receptor of the text such as creative adverts and commentaries full of flowery language. This falls in line with Nida (1964, 16) who holds that "Dolet's emphasis upon avoidance of literalism and upon the use of vernaculars is strikingly relevant for all types of translation aimed at a general audience".

> The translation of the Bible remained subject to many conflicts between western theories and ideologies of translation for more than a thousand years – these conflicts on Bible translations were intensified with the emergence of the Reformation in the 16th century when translation "came to be used as a weapon in both dogmatic and political conflicts as nation states began to emerge and the centralization of the Church started to weaken, evidenced in linguistic terms by the decline of Latin as a universal language" (Bassnett 1980, 53).

1.6 Seventeenth Century: Sir John Denham (c. 1615–1669 CE), Abraham Cowley (c. 1618–1667 CE), John Dryden (c. 1631–1700 CE)

The seventeenth century witnessed the birth of many influential theorists, such as Sir John Denham, Abraham Cowley and John Dryden (Bassnett 1980, 66; Firdaus 2008, 284). To begin with, John Dryden was and still remains well known for the essays that he wrote on translation. Dryden, like many commentators from the time of the Roman Empire onwards, argued that all translation may be reduced to these three types:

1- *metaphrase*, i.e., rendering word by word, sentence by sentence, etc. from one language into another;
2- *paraphrase*, i.e., "translation with latitude" in which the translator keeps an eye on the author of the source text, rendering his sense without firmly sticking to his exact words; and
3- *imitation*, i.e., translation in which the translator experiences a degree of freedom, "not only to vary from the words and sense, but to forsake them both as he sees occasion".

(Dryden 1680/1992, 17; emphasis added)

Having reduced translation into three main types, Dryden explained his position towards them criticizing the first type: "'tis a faith like that which proceeds from superstition, blind and zealous" (ibid., 18). Similarly, he stood against the third type of translation claiming "imitation of an author is the most advantageous way for a translator to show himself, but the

greatest wrong which can be done to the memory and reputation of the dead" (ibid., 20). He was in favour of the middle path, that of paraphrase.

Dryden's attitude in favour of paraphrase was not static, but rather it underwent "a movement from the slight preference for the conservation of ideas which he displayed in 'The Preface to Ovid's Epistles' (1680), through his revaluation of this opinion in the 'Prefaces' to his poems from Sylvae (1685), to his reversal of it in his 'Discourse concerning Satire' (1693)" (O'sullivan Jr 1980, 144). Later on, in "The Dedication of the Aeneis" (1697), he tilted the scale towards literalness situating himself between metaphrase and paraphrase. Dryden's justification for such a change was that "he had come to believe that a translator must try to recreate the original's style as closely as possible" (ibid., 26):

> On the whole matter, I thought fit to steer betwixt the two extremes of paraphrase and literal translation; to keep as near my author as I could, without losing all his graces, the most eminent of which are the beauty of his words. (Dryden 1697 printed in O'sullivan Jr 1980, 26)

Dryden's writings on translation were "very perspective, setting out what has to be done in order for successful translation to take place" (Munday 2001/2008, 26).

1.7 Eighteenth Century:
Alexander Fraser Tytler (c. 1747–1813 CE)

In the eighteenth century, the translator was likened to an artist with a moral duty both to the work of the original author and to the receiver (cf. Bassnett 1980, 68; Munday 2001/2008, 27). With the development of new theories and volumes on the translation process, the study of translation started to be codified and systematized – Alexander Fraser Tytler's 1791 volume *Principles of Translation* (see below) is a case in point. Tytler drew attention to three principles that should be taken into account by translators:

1- the contents and/or ideas of the ST should be transferred completely into the TT;
2- the style and manner of the ST should be retained in the TL; and
3- the translation should have all the ease of the original composition (cf. Bassnett 1980, 69; Venuti 1995, 69; Munday 2001/2008, 27; Almanna 2014, 17).

Examining Tytler's principles, in particular the first two, one can readily observe that they represent, albeit indirectly, the age-old debate of the nature of translation: whether the translator had to opt for *word-for-word* translation or *sense-for-sense* translation. While the first principle requires translators to be faithful to the content of the original text, the second principle encourages translators to be free "from linguistic constraints involving form and denotation in favour of a more functional perspective" (Farghal 2010, 91). In his third principle, Tytler is developing the concepts of 'fluency' (see Venuti 1995, 68–69), 'naturalness' (discussed later by Nida 1964) and 'domestication' (discussed first by Schleiermacher (see below) and later by Venuti 1995; 1998; 2004).

In describing a good translation, Tytler (1978, 15) stated that it is the translation "in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs" (Tytler cited in Venuti 1995, 68). Although Tytler held that translators had to clarify obscurities in the original by way of omission or addition, he stood against 'paraphrase', which was supported by Dryden (see above) – holding that "the concept of 'paraphrase' had led to exaggeratedly loose translations" (Bassnett 1980, 69).

1.8 Nineteenth Century: Friedrich Schleiermacher and Muhammad Ali Pasha (Romanticism and Reformism)

The nineteenth century was characterized by two conflicting tendencies: (1) considering translation as a "category of thought, with the translator seen as a creative genius" who "enriches the literature and language into which he is translating"; and (2) viewing the translator in terms of performing the mechanical function of making a text or an author known (see Bassnett 1980, 71). The nineteenth century witnessed the emergence of Romanticism, which led to the birth of many theories and translations in the domain of literature. Particularly gaining in popularity were poetic translations such as Edward Fitzgerald's (c. 1809–1863 CE) Rubaiyat Omar Al-Khayyam (1858) (for more details, see Bassnett 1980, 76).

As stated previously, debates about translation had been raging since Cicero and Horace up to the nineteenth century concerning whether translations should be carried out word-for-word or sense-for-sense. Translation in the seventeenth century was considered as "essentially copying", prohibiting translators from passing on their comments or their

interpretations, and that can be traced back to the Septuagint (Kelly 1979, 35). In the eighteenth century, the concept of 'copying' was slightly modified to mean "a recreation in terms of the other language" (ibid.) – the translator's duty was "to create the spirit of the ST for the reader of the time" (Munday 2001/2008, 28).

With the rise of hermeneutic theories, translation in the nineteenth century came to be conceived as an "interpretive recreation of the text" (Kelly 1979, 34). However, this does not rule out the existence of the other school of translation theory that considered translation as being a "transmission of data" (ibid.). The theologian and translator Friedrich Schleiermacher, considered the founder of modern hermeneutics, took the discussion a step further in his essay of 1813 entitled "*On the Different Methods of Translating*" in which he focused on the "methodologies of translations", rather than "illuminating the nature of the translation process" (Schulte and Biguenet 1992, 6). Schleiermacher argued that a translator "either . . . leaves the writer alone as much as possible and moves the reader towards the writer, or he leaves the reader alone as much as possible and moves the writer towards the reader". He further added: "Both paths are so completely different from one another that one of them must definitely be adhered to as strictly as possible, since a highly unreliable result would emerge from mixing them, and it is likely that author and reader would not come together at all" (Schleiermacher 1813/1992, 41–42).

In the Arab world, and in Egypt in particular, a succession of schools was established in the 1820s for both the army and navy branches of the armed services. In addition to the purely military schools, a number of civilian arts and sciences schools were started up, most of which had some military aspect in their administration. The largest was the medical school, founded on the suggestion of the French physician Clot, and just a year after his arrival in 1825 the building was completed. Schools of veterinary science, agriculture, pharmaceutics, mineralogy, engineering, and other subjects followed in the 1820s and 1830s. Clot also played a part in reforming the primary and secondary school systems (for more details, see Baker and Malmkjær 1998, 323–324).

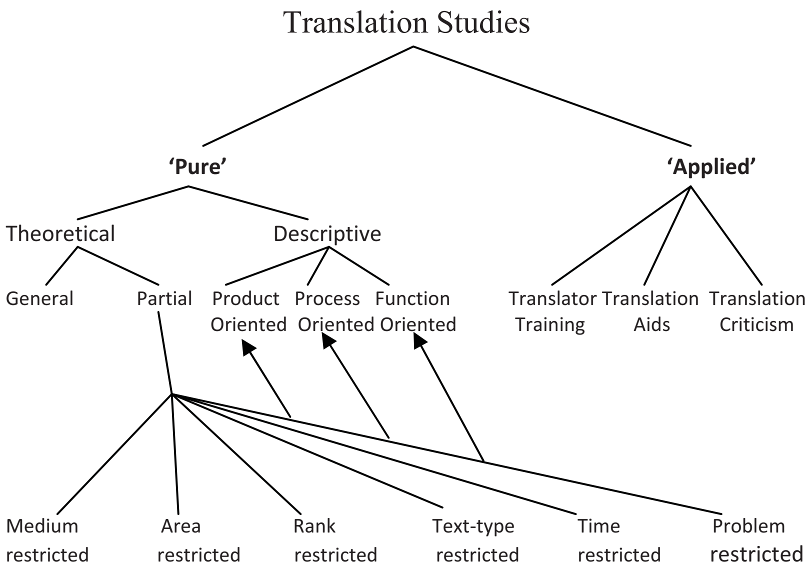
During this time, Muhammad Ali Pasha began sending students abroad, particularly to France where some of them learned specific skills individually, while others were sent to Paris in a series of education missions. It was not long before those students became experts in French and through their stay abroad acquired Western techniques and adopted

the Western style of learning. Upon their return, they began translating significant texts into Turkish and Arabic, teaching in the new schools, and translating what the foreign experts were teaching. During that time, Rifāʻah al-Ṯahṯāwī rose to prominence as a translator as well as for the authorship of *Takhlis Al-Ibriz fi Talkhis Bariz*, a famous account of his journey. A figure of importance in the revival of the Arabic language and literature, known as Nahda, al-Ṯahṯāwī became the second director of what began as the School of Translation and was in 1837 subsequently renamed the School of Languages. Despite its title, this was more of a translation bureau than a language school.

The establishment of these new schools required textbooks, which became the chief product of the new government printing press set up in Bulāq, the port of Cairo, in 1822. This was the first permanent press in Egypt, second only to the short-lived press brought by the French expedition (1798–1801) that was removed upon French withdrawal. With his expedition Napoleon brought scientists and savants in all fields, along with a printer that could type in Arabic, Greek and French. The first translation made by the French mission from French into Arabic was Napoleon's proclamation addressing the Egyptians.

1.9 Contemporary Translation Theories

In his paper entitled "The Name and Nature of Translation Studies", Holmes (1972/2004) developed a paradigm conceptualizing translation as "an overall framework, describing what translation studies covers" (Munday 2001/2008, 9). In Holmes's map of Translation Studies (1972/2004, 172–185; also discussed in Toury 1995; Baker and Malmkjær 1998; Munday 2001/2008; Hatim 2001; Hatim and Munday 2004; Chakhachiro 2005; and Almanna 2014, among others), translation, as a discipline, is divided into two main branches, viz. **'pure translation studies'** and **'applied translation studies'**. While the former concerns itself with theoretical and descriptive studies, the latter exclusively deals with issues related to translator training, translator aids and translation criticism. Below is an illustration of the framework for translation studies, which is considered the founding statement for the discipline (cf. Toury 1995; Munday 2001/2008; Gentzler 1993/2001).



Holmes's basic map of Translation Studies (Toury 1995, 10)

In the 1990s, translation began to find its footing as an independent scholarly discipline, and was described as "the bloom of translation studies" (Gentzler 1993, 187). Therefore, prior to closing this chapter, we will try to shed some light on the most influential theories of translation that emerged in the 1990s.

Linguistics-informed theories draw upon Chomskyan linguistics (Nida 1964) and Firthian and Hallidayan linguistics (Catford 1965). Nida's approach to work from deep structure (semantic structure) in order to arrive at surface structure, and subsequently achieve equivalent effect in translation, was an offshoot of Chomsky's revolutionary Generative-Transformational Grammar in the late fifties. Parallel to this was Catford's linguistic approach to translation where surface structure class shifts constitute the core of translation activity, which aims at achieving textual equivalence. A similar approach was adopted earlier by Vinay and Darbelnet (1958/trans. 1995) where they deal with two methods of translation: (1) '*direct translation*', which involves *literal translation*, *calque* and *borrowing*, and (2) '*oblique translation*', which involves several processes including *transposition*, *modulation*, *equivalence* and *adaptation*. In addition to these authors, we have Koller (1979) and

Newmark (1981; 1988) who give more credit to formal equivalence than Nida by distinguishing between correspondence and equivalence and between semantic and communicative translation, respectively. These linguistically-informed translation dichotomies can be summarized in the diagram below:

Direct vs Oblique Translation
(Vinay and Darbelnet 1958)

↓

Formal vs Dynamic Equivalence
(Nida 1964)

↓

Formal vs Textual Equivalence
(Catford 1965)

↓

Correspondence vs Equivalence
(Koller 1979)

↓

Semantic vs Communicative Translation
(Newmark 1981)

Pragmatics-informed theories – which drew upon the Speech Act theory introduced first by Austin (1962) and later developed by Searle (1975), and Implicature theory introduced by Grice (1975) – bring particular attention to indirectness in human communication. Speech Act theory focuses on the importance of linking the illocutionary force (i.e., the communicative force of the utterance) to its perlocutionary effect (i.e., the effect of the utterance on the receptor). Thus, not only the “referential meaning of individual elements” should be taken into account by the translator, but “the illocutionary force of each speech act” and its effect on the reader/hearer as well (Hatim and Mason 1990, 61). In its turn, Implicature theory highlights the importance of human reasoning which enables interactants to handle conversational implicatures orbiting utterances in communication (for more details, see chapter seven in Baker 1992). Informed by these theories, translators are expected to capture illocutions as well as conversational implicatures interlingually (for more details, see chapter six in this book).

Register-oriented theories in translation, which were based on the early formulation of Register theory presented by Halliday et al (1964) and later by Gregory and Caroll (1978), focus on the analysis of the text according to its user, taking into account three variables: (1) field of discourse; (2) mode of discourse (i.e., the channel of communication); and (3) tenor (i.e., the relationship between the participants) (for more details on register, see chapter nine in this book). Hatim and Mason (1990, 51) argue that

> there is overlap between all three variables, field, mode and tenor. . . . The three variables are interdependent: a given level of formality (tenor) influences and is influenced by a particular level of technicality (field) in an appropriate channel of communication (mode). Translators who are required to produce abstracts in a target language from a SL conference paper, for example, will be attentive to the subtle changes in field, mode and tenor that are involved.

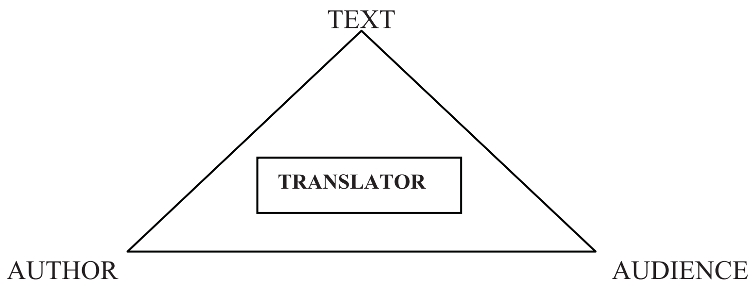
Simultaneously, the psycholinguist scholar, Ernst-August Gutt (1991) introduces his **Relevance theory** in which he argues that language users tend to use the least amount of effort to convey the maximum amount of information. He draws attention to the importance of "the inferential approach of relevance theory" in obtaining "a deeper and precise level of understanding texts" (Gutt 1992, 20). He further argues that "the intended interpretation of the translation", in order to 'resemble' the ST, should be made "adequately relevant to the audience" (ibid.). Similarly, the translation needs to be presented in a way that easily communicates "the intended interpretation without putting the audience to unnecessary processing effort" (Gutt 1991, 101–102; for more details, see chapter two of this book).

The notion of the translator's '*invisibility*', as opposed to '*visibility*', is introduced by Venuti. By invisibility, he means that translators tend to hide their voices, thus producing a 'fluent' piece of translation by avoiding "any linguistic or stylistic peculiarities" that make "it seem transparent" (Venuti 1995, 1–2). To put this differently, the TT sounds as if it were not a 'translation', but rather an 'original'. By contrast, visibility, according to Venuti, refers to that type of translation in which translators, whether deliberately or not, leave their fingerprint in the TT, thus producing a piece of work full of linguistic and stylistic features that strike the TL reader as marked and unusual. Having traced back a distinction made by the German theologian and translator Friedrich Schleiermacher (aforementioned), and more recently House (1977) in her distinction between '*covert*' and '*overt*' translation, Venuti (ibid.) argues that the translation strategy can be either '*domesticating*' or '*foreignizing*'.

Domestication entails filtering out all foreign features, producing a text more acceptable and readable by the TL reader. Foreignization involves translators leaving the linguistic and cultural features of the SL, thus producing a text full of foreignness, i.e., “moving the reader to the writer” (Schleiermacher 1813/1992, 41–42).

Over the past five decades, there has existed a series of shifts from word to sentence, from sentence to text, from text to context, from language to culture and/or society, hence the growing interdisciplinary interest between translation studies and sociology. In the past two decades, there has been increased attention “toward more sociologically– and anthropologically–informed approaches to the study of translation processes and products” (Inghilleri 2005, 125), in particular those of Pierre Bourdieu, Niklas Luhmann and Bruno Latour (see chapter two for more details).

The continuing shift from equivalence-based theories to more functionally-oriented theories has major impacts on translation studies. In addition to contextual factors including text type, author, and audience, which usually figure heavily in linguistic and text-linguistic approaches to translation, the central role of the translator (whether acting singly or in collaboration with a commissioner) has been highlighted in more functionally-informed theories. Farghal (2012, 35) places the translator in the centre of a social game portraying the interaction between various agents in translation activity, as can be shown in the diagram below.



Consequently, whether the translation product will formally reflect the ST’s features, the author’s marked features, or the audience preferences as consumers of the TT depends, to a large extent, on the global as well as local translation strategies taken by the translator and/or the commissioner.

1.10 Conclusion

This chapter has surveyed the different theories of translation from Cicero and Horace (first century BCE) up to contemporary translation theories. By drawing on different theoretical orientations in translation studies, the following chapters in this book aim to show that the end translation product will never assume a pure form, embracing wholly one theoretical orientation. For example, the strategy of '*foreignization*' might be adopted as a global strategy in translating a ST; however, the actual production of the TT will have to involve cases where the strategy of '*domestication*' presents itself as a must, in order to avoid some communication breakdowns. One can compare translation dichotomies or orientations to the relationship between the phatic and referential elements of language, where one or the other will show some dominance without excluding the other function. The same is true in translation activity, where one orientation will show dominance while leaving some room for others. The main objective of this volume is to spell out the tenets relating to different translation theories in an attempt to form a multi-faceted holistic picture, which will help in the perfecting of translators' work. The competent translator is not expected to restrict himself/herself to one translation orientation and/or paradigm, but rather travel among them in search of informed solutions to problems. In this spirit, Pym (2010, 166) concludes:

> When theorizing, when developing your own translation theory, first identify a problem – a situation of doubt requiring action, or a question in need of an answer. Then go in search of ideas that can help you work on that problem. There is no need to start in any one paradigm, and certainly no need to belong to one.

CHAPTER TWO

TRANSLATION PARAMETERS AND CONSTRAINTS

2.1 Overview

This chapter addresses itself to the macro-parameters and constraints that need to be considered at the pre-translation stage in a translation project. It aims to show that there usually exists a tug of war between several theoretically polar options at the macro level although they become more congruent and dynamic during the actual process of translation. The main emphasis in this chapter, therefore, is to bring out the relevance of macro issues such as culture, (master) discourse, genre, ideology, norms, and so on, prior to actual translation activity. Each section in this chapter will show how a macro parameter or constraint can have significant bearings on the work of translators. Many illustrative examples are employed to drive home the importance of such pre-translation issues.

When deciding their global strategy, translators usually ask themselves a number of questions to identify the text type, genre, the intended readership of the TT, the translation purpose, and the function of the TT, among other things, with a view to forming a global strategy before embarking on the actual act of translating. In this regard, Hatim and Mason (1997, 11) remark: "Translators' choices are constrained by the brief for the job which they have to perform, including the purpose and status of the translation and the likely readership and so on". Parallel to these, the publisher's attitude, or the agency's policy, the presence of the ST in a bilingual edition, and the relationship between the source and target cultures (self and other) are often of equal influence in deciding the appropriateness of a particular global strategy. Venuti (2000, 468) comments:

> Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically

> domestic, drawn from the receiving language and culture to enable the foreign to be received there.

In sum, translators do not work randomly, but are rather influenced by particular constraints that are of a macro nature. The translator sometimes receives some information (the translation brief) from the translation commissioner (client, agent, translation project manager, or publisher), which implicitly or explicitly gives indications as to what global strategy to adopt. For example, many commissioners of translation into Arabic require that blasphemous segments and other taboo segments be eliminated or, at least, be toned down or euphemized. Such editorial constraints do not usually present themselves when translating into English where such sensitivities are culturally tolerated. Likewise, if working alone, the translator consciously chooses a global strategy where a preference occurs vis-à-vis one strategy rather than another, for example communicative rather than semantic translation (Newmark 1981) or domestication rather than foreignization (Venuti 1995).

2.2 Macro Cultural Considerations

When translating from language/culture A to language/culture B, translators are influenced by the way in which they look at the other and vice versa. This way of viewing the other and/or the way in which the other sees 'us' influences the translation process at every stage of translation. In this regard, Bassnett and Trivedi (1999, 2) write: "Translation is not an innocent, transparent activity but is highly charged with signification at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems". As such, they argue that translation is a cultural act, associated with "a highly manipulative activity that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries".

Approached from such a perspective, another type of pressure, derived from the struggle between the culture we are translating from and the culture we are translating to, can be identified. Faiq (2008, 27–30) emphasizes that translation presents prime sites for examining a great number of issues, such as power relations, race, gender, (post-) colonialism, publishing strategies, censorship, and otherness, whereby all parties involved in the translation process at its macro-level (be they publishers, editors, translation project managers, or translators) are highly influenced by their own culture and the way it views the cultures they are translating from or to. The way in which they see 'self' and 'other' (source

and target) influences, among other factors (see below), every single aspect of the translation process, starting from selecting the ST for translation up to presenting it to the target reader. As far as the relationship between the source culture and target culture is concerned, it is worth noting that the relationship is not always equal, but rather a target culture, as Robyns (1994, 409–420) concludes, may take one of the following positions with regard to the source culture:

1. '*Imperialist*', i.e. the target culture encourages transporting foreign materials from the source culture, provided that the transported materials are naturalized in accordance with the established systems of the target culture and its norms and conventions;
2. '*Defensive*', i.e. the target culture regards the source culture as a threat to its identity, thereby avoiding any influence the target culture might exercise;
3. '*Trans-discursive*', i.e. the two cultures see each other equally; or
4. '*Defective*', i.e. the target culture looks at the source culture as a capable culture that can compensate for target cultural deficiencies.

Consequently, whatever the relationship between the interfacing cultures is, be it imperialist, defensive, trans-discursive, or defective, there will be some sort of influence on the translator prior to embarking on the actual act of translating. However, the influence may well reach its peak when the relationship is imperialist whereby the target culture adopts a colonial approach in transporting the foreign materials (Almanna 2014, 98). Such an imperialist relationship between the source and the target cultures has encouraged the translation of literary works that are in line with the existing stereotypical representations conjured up in the target readers' minds towards the original cultures regardless of the literary quality of the works (ibid.). That is why, for example, the West is so attracted to Arabic literary works that are of a controversial nature in their source culture – usually works which deal with blasphemy, feminist concepts, human rights, and so on – which readily feed into the target culture's stereotypical images of the source culture. Historically, one can mention the classic Arabic work '*The Thousand and One Nights'*, which has received a remarkable international status through translation into tens of languages but has remained a marginal work in its source culture. You can hardly find this work as part of the syllabus in any Arabic department at an Arab university, whereas it enjoys an outstanding presence in Western academic activity relating to Arabic literature.

2.3 Master Discourse of Translation

In addition to being influenced by their own culture and the way they see the other, translators, before starting the actual act of translating, may find themselves working for and affiliated to specific bodies with certain criteria and descriptions that have been formulated regarding the translated materials. Such criteria and descriptions form established systems with specific norms and conventions for selecting, representing, producing, and consuming the foreign materials, thereby producing a master discourse of translation through which identity and difference (self and other) are discussed and negotiated, and within which translating is done (cf. Faiq 2007, 2008). Adhering to the constraints imposed by virtue of a master discourse on all parties involved in a macro-level of translation, self and other (source and target) become situated in ways of representation inherited in the shared experience and institutional norms of the self. Otherness is therefore measured according to a number of possibilities within the master discourse. Faiq (2008, 30, emphasis his) rightly comments that:

> When the other is feared, the lexical strategies (language choices) one expects are those that realize hierarchy, subordination and dominance. Otherness can and often does lead to the establishment of stereotypes, which usually come accompanied by existing representations that reinforce the ideas behind them. The presentation of others through translation is a powerful strategy of exclusion used by a self as normal and moral (Said, 1995). Not surprising, this exclusion is also accompanied by an inclusion process of some accepted members from the other as long as the *acceptees* adopt and adapt to the underlying master discourse and its associated representational system and ideology of the accepting self, *acceptors*.

The traditional Western discourse in general and the more recent Anglo-American discourse in particular have been hostile to Arab-Islamic culture. For example, Barber (1995, 53–63) envisions two parallel futures for our globe: a McWorld informed by modernity, science and technology representing the West and a McTripe dominated by backwardness and tribal/sectarian violence representing the East (especially Arab-Muslim cultures). Also, a quick look at English media discourse clearly points to the adoption of a master discourse whose lexicon is based on stereotypical images. Expressions such as ‘*terrorism*’, ‘*fundamentalism*’, ‘*Islamists*’, ‘*Muslim militants*’, ‘*jihad*’, and so on, have become Western media buzz words employed when referring to Arabs and Muslims, especially after the 9/11 attacks. This negative image reached a stage that required politicians of the highest level to interfere in an attempt to soften the negative

discourse and avoid sweeping generalizations. Witness what President George W. Bush said in a joint session of Congress which was televised live to the American nation in the aftermath of the attacks (20 Sept. 2001):

> The terrorists are traitors to their own faith, trying, in effect, to hijack Islam itself. The enemy of America is not our many Muslim friends; it is not our many Arab friends. Our enemy is a radical network of terrorists, and every government that supports them.

Juxtaposed to this Western master discourse, one can discern an Arabic master discourse which generally portrays the West as evil. Arabic buzz words such as الامبريالية '*imperialism*', الصهيونية '*Zionism*', العنصرية '*racism*', الاستعمارية '*colonialism*', التبشيرية '*missionarism*', العلمانية '*secularism*' and اليهودية '*Judaism*' are a few from a multitude that draw a dim picture of the West. It is ironic that the master media discourse in most Arab countries (be they moderate or otherwise) is hostile to the American policy despite the fact that most of these countries are dependent on American aid and protection. For example, mainstream Arab people supported by some Arab governments nowadays look to the United States vis-à-vis the realization of their yearning for democracy in the heat of the Arab Spring. It is really hard to understand such a split master discourse that views America as an enemy and a saviour at the same time. For instance, this discourse would have cheered the American bombing of Gaddafi's troops during the 2010 Libyan revolution and, simultaneously, condoned the killing of American soldiers in resistance operations in Iraq or Afghanistan. By the same token, one would hear a Muslim cleric calling for an American intervention to rescue the Syrian people while he portrays the United States as a total evil day and night – what a paradox!

In terms of translation, a master discourse usually leaves an indelible impact on translation activity. Translation, influenced by master discourses, may turn 'a terrorist attack' into 'a martyrdom operation' and 'an act of liberation' may become 'an act of invasion or occupation', and *vice versa*. It should be noted that within a macro-culture (e.g. the Anglo-American or the Arab culture), there are often rival discourses which affiliate with different narratives albeit one would generally stand out as a predominant master discourse. Narratives, according to Baker (2006, 19) are "public and personal 'stories' [narratives] that we subscribe to and that guide our behaviour". It is the public narratives which are of relevance here; they compete with one another and, subsequently, give way to a master discourse while the others remain lingering in the background. Thus, apart from the generally negative Anglo-American master discourse at its

various levels, there are less influential discourses that call for the avoidance of stereotypical images and are critical of domestic as well as foreign political practice. Consider what Kari A. Owen writes on 20 Sept. 2001 (Yenigun 2004, 59):

> If anything, Osama bin Laden exposed the lies of American idealism and values of freedom, self-determination, pursuit of democracy and justice around the world, and brought to light a bankrupt foreign policy, and lack of respect for human rights and the rule of law.

2.4 Genre and the Translator

Another type of pressure placed on the translator prior to starting the actual act of rendering is related to genre. Following Kress (1985, 19), Hatim and Mason (1990, 69–70) define genre as “conventionalized forms of text which reflect the functions and goals involved in the language activity characteristic of particular social occasions”. These genres, according to Kress (1985, 9), “provide a precise index and a catalogue of the relevant social occasions of a community at a given time”. These generic conventions, on the one hand, help translators expect the lexical items, the syntactic structures, the register members and the like which are normally used in such a genre, and restrict them from opting for “non-member candidate selections from entering the generic sphere”, on the other (Bayar 2007, 137).

Again, translators are not working randomly; rather, they operate under generic constraints, which represent the conventionalized forms associated with various social occasions. For example, the Arabic marriage contract makes the translator understand **معجل** and مؤجل in the following example as مقدم and مؤخر, and help him/her select ‘*down-payment*’ and ‘*deferred payment*’ respectively in English rather than other options available as possible equivalents. Also, it is the generic conventions that make the translators opt for ‘*male spouse*’ and ‘*female spouse*’ rather than ‘*bridegroom*’ or ‘*bride*’ respectively (literal translation of Arabic examples will be provided in square brackets henceforth):

(1) قال وكيل **الزوجة** والدها مخاطباً **الزوج** المذكور نفسه زوجتك وأنكحتك موكلتي ابنتي _____ على مهر **معجل** قدره ______ وتوابعه المذكوره ومهر **مؤجل** قدره ________
فأجاب **الزوج** فوراً وأنا قبلت ورضيت بزواجها ونكاحها لنفسي على المهرين المذكورين وتوابعهما.

[The wife’s representative, her father, said addressing the aforementioned husband (himself): I marry you and let you consummate my representee, my daughter, ________ for an advance dowry of ________ and its

aforementioned extras and a deferred dowry of ________, then the husband replied immediately: I accept and give my consent to marrying and consummating her (for myself) according to the two aforementioned dowries and their extras]

(2) The representative for the **female spouse** (her father) said, addressing the aforementioned **male spouse**, "I have given you my daughter ________ in marriage for a dowry the **down-payment** of which is ________, the extras of which are mentioned above and the **deferred payment** of which is ________ ". The **male spouse** immediately replied, "I accept your daughter in marriage and confirm the dowry's down-payment, deferred payment and extras stipulated above".

(Adapted from Hatim et al 1995, 86–87; emphasis added)

Here, it is the generic conventions that could possibly give rise to such unidiomatic renderings as '*male spouse*' and '*female spouse*', which are not often used in other genres. However, legislative writings still retain particular remarkable features that distinguish them from other genres, such as the length of sentences, the complex structures, the use of archaic expressions, the use of a lexical item and its synonym, the use of a particular preposition and its synonym, the dearth of punctuation marks, and so on (cf. Crystal and Davy 1969; Almanna 2005).

Another example that involves generic constraints is reporting events in Arabic and English. In the Arabic genre, it is customary to start the news segment with the aim of the event being reported rather than the event itself. In English, by contrast, the event itself is given priority. In this way, the beginning of a news report such as the following:

(3) بهدف تعزيز العلاقة بين البحث العلمي وحاجات المجتمع المحلي، نظمت جامعة الكويت أمس حلقة نقاش عامة حاضر فيها العديد من الخبراء والتي حضرها عدد كبير من الجمهور وركزت على عدة قضايا منها . . .

[With the aim of strengthening the relationship between scientific research and needs of the local community, Kuwait University organized yesterday a public seminar in which there were many experts and it was attended by a large number of people and it concentrated on several issues including . . .]

might well be rendered in English as:

(4) Kuwait University organized yesterday a public seminar aiming at strengthening the relationship between scientific research and the local community's needs. Several experts spoke at the seminar which drew a large audience. The seminar focused on several issues including . . .

As can be observed, the generic constraints in English require that the event itself be given prominence rather than its objective. In addition, the familiar packing of several propositions within an Arabic sentence may require the splitting of the sentence into two or more sentences in some cases. The propositions in the Arabic text above, for example, are packed in one sentence as Arabic is syndetic in nature and favours long sentences in which the propositions are conjoined by و '*and*'. However, the English translation unpacks the Arabic sentence into three separate sentences in order to conform to generic constraints because English discourse, unlike Arabic discourse, is largely asyndetic.

Sometimes, layout presents itself as a robust generic constraint in translation. For instance, the translation of English verse into classical Arabic verse involves rigid generic constraints such as linear presentation and rhyme. For example, while an Arabic verse consists of two hemistiches separated by recognizable spacing and presented on the same line, the concept of hemistich does not formally exist in English poetry. This being the case, an English poem needs to be reorganized into hemistiched lines in Arabic translation (for more details, see Farghal 2012, 270–299). For example:

(5) Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.

is rendered as:

(6) شتان حسن الصيف يا معشوقتي!   أنتِ الجمال غدا هواه عليلا
[How different the beauty of summer my beloved!
You are the beauty whose breeze is refreshing]

By contrast, the hemistiches are done away with when translating from Arabic into English, e.g.: (for more details, see Farghal 2012, 270–299)

(7) لك يا منازل في القلوب منازل   أقفرت أنت وهن منك أواهل
[For you, homes, in hearts ranks
You forsaken but they inhabit you]

is rendered as (Farghal 2004):

(8) You, abandoned home, lie high in our deeps
And our house rises higher as, forsaken, it sleeps.

2.5 Discourse and the Translator

Closely associated to genre is the term ‘discourse’, which can be defined as “institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity” (Hatim and Mason 1997, 144). In this respect, Hatim (1997a, 206) comments:

> As the mouthpiece of institutions, discourse becomes the vehicle of attitudinal expression, and the framework within which terms of reference pertaining to a given cultural code are established. Structurally, discoursal considerations determine the way texts concatenate (often in sequence, sometimes embedded within each other).

Therefore, when the original writer’s selections from the language resources give expression to a particular attitude or point of view towards a certain socio-cultural activity, say racism, feminism, liberalism, or the like, the meanings of the text at hand with the aid of the conventionalized forms of the genre will be clearly understood. Abu Libdeh (1991, 121) remarks that “the meanings of a text are derived from the meanings (or conventions) of a genre and of a discourse. Discourse determines what is to be said; genre determines how it will be said”.

Approached from a translation standpoint, these institutionalized modes of speaking or writing that give expression to attitudes towards a certain socio-cultural activity (i.e. discourse) will impose another type of constraint on translators, in particular when their attitudes towards such a social-cultural activity are different, or the attitude itself is not in line with the target cultural norms or with the specific norms and conventions of the established systems for selecting, representing, producing, and consuming foreign materials, that is, the master discourse of translation (cf. Faiq 2007). In the following example, quoted from Nawal El-Saadawi’s novel الحب في زمن النفط [Love in the Era of Oil] and translated into English by Basil Hatim and Malcolm Williams as *Love in the Kingdom of Oil*, the translators, being influenced by the master discourse of translation from Arabic into English, have altered the institutionalized modes of writing to give a different expression of attitudes towards such a social-cultural activity (i.e. the relationship between men and women), thereby producing a different discourse:

(9) هل خرجت يوما عن طاعتك؟

[Did she exit one day from your obedience?]

(10) Has she ever previously left the conjugal home without your consent?
(cited in Abuelma’tti 2005, 210)

Here, the translation refers to the woman as if in prison and not allowed to go out unless she has permission from her master/husband. Such a discoursal restructuring adds a characteristic that would invoke in the mind of the target reader images of oppression and slavery practiced on women in the Arab world (cf. Abuelma'tti 2005, 210). This discoursal manipulation may be enthusiastically welcomed by the Western publisher/reader as it reinforces the existing stereotypical representations conjured up in the mind of the Western readers towards the Arab/Islamic world on the one hand, and it accords well with the master discourse of translating from Arabic into English, on the other. In this regard, Abuelma'tti (2005, 181) comments:

> Translation traffic from Arabic, thus, creates a set of characters and ideologies organized around the contrast between the West (Self) and East (Other) in which the exotic Orient is represented in a table of accessible information, and so, a typical cultural product of Western dominance (Aydin 1994). The ideology of cultural globalization today subjugates the Arab/Islamic world to translation projects and strategies that are suppressive and which eventually result in perverted images.

The reverse may sometimes apply when manipulating discourse. For instance, Kharbutli (1960/1966) turns a clearly negative attitude of the author (Washington Irving (1969–2002) in *The Life of Mahomet*) towards Islam into a positive attitude in his translation. Consider his Arabic rendition of the segment below along with its English original:

(11) بعض ما جاء في القرآن سبق أن جاء في التوراة والإنجيل، وبخاصة الآيات التي تتعلق بالملائكة والأنبياء، والجن الأخيار والأشرار. ولذا كان المسلمون في الفترة الأولى يحترمون الدين اليهودي.

[Some of what came in the Quran previously came in the Torah and the Bible, especially the verses which concern angels and prophets, and the good and bad genie. And therefore the Muslims in the early period respected the Jewish faith]

(12) Much of the Koran may be traced to the Bible, the Hishnu and the Talmud of the Jews, especially its wild though often beautiful traditions concerning the angels, the prophets, the patriarchs, and the good and evil genii. [Mahomet] had at an early age imbibed a reverence for the Jewish faith, his mother, it is suggested, having been of that religion.

As can be seen here, the translator has altered the discourse of the author through deletion, addition, and manipulation, thus presenting an objective author who holds positive attitudes towards Islam.

Hatim and Mason (1990) hold that these three types of constraints, namely text, genre, and discourse, are of a semiotic nature. Mason (1994, 23–34) points out their importance in:

> governing the production and reception of texts and the rhetorical conventions of the cultural communities of source and target language. . . . As semiotic categories, these are culture-specific in the sense that different cultural communities may have evolved their own intertextual conventions governing what constitutes a given genre and discourse, or text.

In a similar vein, Hatim (1997a, 4) stresses that text, genre and discourse:

> relay vital signals which, through some form of intertextuality, link a given utterance with what [it] basically reminds us of, be this some social occasion conventionally enshrined in language (a genre structure), some attitudinal statement (a discoursal element) or some rhetorical purpose (a textual matter).

Interestingly enough, the mere rendition of the title of a book may reveal the discourse the translator has settled for throughout his whole translation. Witness how Abdel-Sabour's (1999) translation of Frinklestone's (1996) book title *Anwar Sadat: Visionary who dared* into السادات: وهم التحدي [Sadat: The Illusion of Challenge] heralds a discourse of a negative nature about Sadat rather than a positive one as espoused by the original. That is, the original title presents Sadat as 'a visionary, whereas the translation portrays him as 'a deluded leader', a discourse which permeates the translation throughout. The question here is: What made the translator take such a decision? Most likely, he wanted to rub shoulders with his Arab readers who, at that time, generally held a negative stance towards Sadat, who betrayed his brethren Arab leaders by signing singly the Camp David Peace Treaty with Israel.

2.6 Skopos of Translation and the Translator

Another critical factor that has a great influence on the global strategy is the translation purpose. The translation purpose or skopos (as it is known in the literature) is a crucial parameter that determines the final shape of the translation. Drawing on the theory of Translational Action introduced by the Finland-based German, Justa Holz-Manttari, Skopos theory claims that the crucial factor that determines the final shape of the TT is the purpose of the translation. Skopos theory "relies on key concepts in pragmatics, such as intention and action" (Hatim 2001, 74). According to

Skopos theory (cf. Nord 1997, 27–28; also discussed in Hatim 2001, 74), there are three types of purpose:

a) *The general purpose*, i.e. the purpose of the translator in translating the text – the translator's motivation, such as gaining reputation, earning a living, and so on;
b) *The communicative purpose*, i.e. the purpose of the TT – for persuading, instructing or just for information;
c) *The purpose of the translation strategy*, i.e. why a certain strategy is adopted while others are excluded.

The general rules of Skopos theory can be summarized as follows:

1. It is the skopos of the translation that determines the shape of the translation. Knowing the purpose behind the translation enables the translator to opt for a certain global strategy, thereby excluding other available strategies;
2. There should be 'intertextual coherence' or 'fidelity' between the TT and the ST as long as the TT is "an offer of information about an existing offer of information", i.e. the ST and TT should be intertextually coherent with each other. The TT is "judged to be intertextually coherent to the extent that there is consistency between the intentionality of the source text producer, the way this is interpreted, and the way it is reexpressed with target language" Hatim (2001, 75–6);
3. The third rule addresses the integrity of the TT itself, i.e. the TT must be intratextually coherent.

It follows that each of the skopos rules discussed above exerts certain constraints on the translator. Firstly, adopting a global strategy will undoubtedly affect the local strategies taken by the translator, that is, reasoned decisions, such as addition, omission, deviation, lexical choice, maintaining or ignoring some stylistic features, reflecting or changing the register concerning specific problems of grammar, punctuation, syntax, style, comprehension and accuracy. Secondly, as long as the relationship between the ST and the TT is considered, the fidelity rule is related, to a considerable extent, to the accuracy of the translation or 'the relation norm' (cf. Chesterman 1997/2000). Thirdly, the rule of the integrity of the TT brings to the fore notions such as acceptability, accessibility and naturalness (see below).

Following the tenets of Skopos theory, the translator needs to be aware of the fact that there are cases of translation activity which usually call for localizing texts in translation or what House (1977/1981/1997) calls

'covert translation', as is the case when translating tourist brochures where the purpose is to achieve an 'equivalent effect' (Nida 1964) rather than capture formal features. By contrast, a legal document would usually require the translator to choose a literal translation as most magistrates are interested in the verbatim wording of the original document. In other cases, the translator on his or her own (or as instructed by the commissioner) can exercise a considerable degree of freedom in deciding the global strategy in light of the purpose of the translation. For example, the translation of poetry in general may follow different global strategies including domestication vs foreignization, translating verse into verse vs translating verse into prose, recreating vs imitating verse in translation, and so on. In still other cases, the translator has to change the purpose of the original in translation; for example, the purpose of a political speech cannot maintain the same *skopos* in translation. That is, in its source culture the speech is hortative in nature and aims at persuading the audience, while in the target culture it is mainly relayed for information rather than persuasion.

2.7 Readership and the Translator

Another factor that plays a crucial role in determining the final shape of the translation is the translator's need to take into account the target reader's expectations. This requires translators to take a number of fundamental decisions concerning the levels of acceptability and accessibility. In this regard, Baker (1992, 219) states that the TT acceptability does not "depend on how closely it corresponds to some state in the world", but rather on how the target readers access the TT and decide on its reality "whether believable, homogenous or relevant". To this end, the translator needs to render the "exact contextual meaning of the ST . . . through the medium of a TL which is acceptable to the TL reader and easily understood by him" (Adab 1997, 9–10). Hall (2008, 23) writes:

> To achieve effective communication, the translator needs to take account of the cognitive and cultural environment of the targeted language community and its likely expectations of the transmitted text and make his/her translation as informative and accessible as possible.

This brings to mind two notions, viz. naturalness and explicitness vs implicitness. To begin with, the salient features of naturalness, according to As-Safi and Ash-Sharifi (1997, 60–1), are 'well-formedness', 'acceptability', 'idiomaticity', 'authenticity', 'contemporaneity', 'intelligibility', 'accessibility', and 'readability'. The retention of a certain level of naturalness sometimes requires the translator to take a wide

variety of fundamental decisions in this regard, such as skewing the SL syntactic structure to conform to TL syntax; slackening and/or tightening the ST propositional contents for the TT version; coordinating between obligatory and optional information; and so on. As for explicitness vs implicitness, it is very much related to "assumptions about the universe" (Bell 1991, 188), that is, the amount of information that the text producer, in our case the translator, assumes that s/he shares with the text receiver – the TT reader. As such, when the translators assume that the amount of information is shared between them and their intended readers, they do not need to make every piece of information explicit in the surface structure. Actually, the translator's decisions on what is relevant to the target reader are "based on his intuitions or beliefs" (Gutt 1991, 112). Gutt holds that "the translator does not have direct access to the cognitive environment of his audience, he does not actually know what it is like – all he can have is some assumptions or beliefs about it".

Building on such assumptions or beliefs they have about their target readers, translators opt for certain local strategies in order to live up to the target readers' expectations and realize global strategies. For instance, the English translation of Fu'ād al-Takarlī's خزين اللامرئيات '*A hidden Treasure*' exhibits fundamental changes whereby elements of ambiguity and culture-specific elements in the original have been omitted and/or modified to cater for the target readers' expectations:

(13) ثم جاءها النصيب أخيراً فتزوجت منذ خمس سنوات واستقرت بها الحياة هنا.
[Then came the luck to her finally, so she got married five years ago and settled (in life) here]

(14) Finally, she got married five years ago. Now she's settled here.
(Husni and Newman 2008, 234–235)

In the above example, there is a fatalistic nuance in جاءها النصيب lit. '*the luck came to her*' regarding the concerned event, viz. تزوجت '*she got married*' (for more details about fatalistic expressions in Arabic, see Farghal 1993a). The translators, being aware of this culture-specific segment, have resorted to deletion as rendering it literally would be unidiomatic and, indeed, nonsensical in English. However, from a stylistic perspective, the translators need to have taken this fatalistic shade of meaning into account by offering something like '*her luck changed and she got married*' or '*Life smiled on her and she got married*'. Therefore, this is a case where the translators have followed a reductionist strategy whereby a culture-specific shade of meaning has been deleted. It is true

that the target reader would not feel a gap in the translation but, nonetheless, a significant aspect of the original utterance is lost.

Catering for the needs of the target reader should always be an important factor in translation activity. Some translators, however, may be overridden by the wording of the ST, while others may be sensitive to the expectations of their target readers. Below are contexts that contrast in this respect.

(15) The Arabic proverb العين بصيرة واليد قصيرة [The eye is sighted and the hand is short] is rendered in two different contexts as '*The eye sees far but the hand is short*' and '*Sight is long but our hand is short*'. (Peter Theroux's (1993) translation of AbdelRahman Munif's novel 1992 مدن الملح: تقاسيم الليل والنهار '*Cities of Salt: Variations on Day and Night*').

(16) فقال وهو يرمي الحشيش في حجرها:
- هذا الصنف لا يدخّنه في حارتنا إلا الناظر **والعبد لله** يا سيدتي.

[Then he said while throwing the hashish in her lap:
– This brand is not smoked in our alley except for the Chief and the slave of God, madam]

(17) Ali said humbly:
"No one in the alley smokes this brand except for the Chief and **yours truly**". (Philip Stewart's (1981) translation of Najeeb Mahfouz's (1959) novel أولاد حارتنا '*Children of Gebelawi*').

Examining the two contexts above, one can readily observe that Theroux has opted for literal translation of the Arabic proverb, thus mystifying the message and making it very difficult for the target reader to understand what is going on. Attending to the needs of his readers would have yielded something like '*The spirit is willing but the flesh is weak*' or '*the reach falls short of the desires*'. By contrast, Stewart has attended to his readers expectations by rendering the culture-bound expression والعبد لله as '*yours truly*' instead of the literal '*and the slave of God*', which would not make sense to the target reader in this context.

2.8 Text-typology and the translator

Texts have traditionally been divided into different groups on the basis of their subject matter. It is believed, according to this method of organizing texts, that some texts share certain characteristics, such as the frequency of occurrence of particular lexical items or syntactic structures. These

linguistic characteristics enable them to be organized into different types, such as poetic, legislative, technical, scientific, and so on. In this respect, Bell (1991, 202) writes:

> Individual texts resemble other texts and it is this resemblance which is drawn upon by the text-processor in "making sense" of the text. This knowledge is, clearly, of crucial importance to the language user and any attempt to explain how texts are created and used must include an answer to the question "How is it, given that each text is unique, that some texts are treated as the same?"

Although this method of organizing texts according to their subject matter has been used for a long time in programmes of translation teaching, there is a substantial difficulty in working with such a text typology, in particular that related to defining the text type itself: for instance, what is meant by a literary text? There is undoubtedly "a substantial degree of overlap which suggests that content, *per se*, is inadequate as discriminator" (Bell 1991, 203). He adds that "such an approach will work with some highly ritualized genres (some types of poetry, for example) but not in the case of the majority of texts where again, and now at the formal level, there is overlap".

In the early 1970s, the German scholar, Katharina Reiss, drawing upon the functional relationship between the ST and the TT, gave attention to the importance of linking translation method to text type. In her book co-authored with Vermeer (1984), they divided texts into three types: '*informative*', '*expressive*' and '*operative*', relying on a classification of language functions, presented by the German psychologist, Karl Bühler, who classified language functions into three types, namely '*expressive*', '*informative*' and '*vocative*'. Having distinguished these three text types one from the other, Reiss added that in translating an informative text, since the main aim is to convey information to the reader, priority is given to the content rather than the form, whereas in translating an expressive text where the main aim is to impress the reader, particular attention should be paid to the aesthetic effects. However, in translating an operative text where the main aim is to persuade the reader, the focus of attention should be shifted towards extra-linguistic effect at the expense of aesthetic values and semantic content.

Working on the textuality model proposed by Beaugrande and Dressler (1981), Hatim and Mason (1990; 1997) designed a model of text types in translation that endorses the notion that despite the fact that texts are

essentially hybrid, one particular function tends to predominate over the other functions. In their model, they classify texts into three main types, viz. '*instruction*' ,'*exposition*' and '*argumentation*':

a) *Instructional texts* focusing on influencing future behaviour on the part of the text receiver. This text type is subdivided into:
   1. *Instruction with option* as in the case of advertising; and
   2. *Instruction without option* as in contracts, treaties and so on.
b) *Expository texts* where the text producers are engaged in presenting concepts, states, events, entities, and relations in a non-evaluative manner. They are subdivided into:
   1. *Descriptive texts* "focusing on objects spatially viewed";
   2. *Narrative texts* "focusing on events temporally viewed"; and
   3. *Conceptual texts* "focusing on the detached analysis of concepts and yielding a number of text forms" (Hatim 2001, 197).
c) *Argumentative texts* focusing on the evaluation of the relations between concepts. This text type is subdivided into:
   1. *Counter-argumentative texts* where a thesis is cited, then opposed, i.e. stating a viewpoint to be followed by a counter-claim along with a substantiation outlining the grounds for the opposition; and
   2. *Through-argumentative texts* where a thesis is cited, then supported or defended, i.e. stating a viewpoint to be argued through without any explicit reference to opposition of the viewpoint claimed.

Regardless of the method adopted in classifying texts, what is of greater importance in this regard is that there is some sort of correlation between text type and the global strategy to be applied by the translator (cf. Hatim 1997b; Reiss 2000; Haddad 2004; Bayar 2007; Hall 2008; Almanna 2014 among others) as different text types put different demands on the translator. In this regard, Hatim (1997b, 11) states:

> Being aware of the extent to which a particular text is evaluative determines the translation strategy to be adopted. . . . Literal translation works admirably well with legal language لغة النص القانوني, slightly less well with exposition السرد and not always well with the more involved types of argumentation الجدل, which necessitates a free translation.

In a similar vein, Bayar (2007, 144) rightly comments:

> These macro-structural dimensions govern the selection of text realisation devices to create the ST just as much as they should do (i.e. as much as the translator is aware they do, and is willing to let them exert the same impact) during the TT production.

This accords well with the hybrid nature of texts. Any text type can sometimes utilize the formats of other texts. Yet, its type is not determined according to the formats borrowed from the other text type, but is rather determined by "the text's over-all function and super-ordinate goal" (Bayar 2007, 143–144).

In terms of content-based text typologies, one can readily see that the rendering of figurative language in literary works can be substantially different from their treatment in non-literary texts. While figurative language is considered part and parcel of literary discourse where form and function become intertwined, its presence may be regarded as cosmetic in nature in non-literary discourse. For example, Arabic newspaper editorials tend to employ highly flowery language mainly for effect. In many cases, therefore, such flowery language can be reduced to its propositional content without jeopardizing its argumentative momentum. For example, the proposition in the Arabic utterance إنّ تدخل حزب الله الحالي في الحرب الأهلية الدائرة في سوريا أمر لا يعرف نتائجه إلا الله can be effectively relayed as '*Hezbollah's current intervention in the Syrian civil war will have far-reaching consequences*' without struggling with the flowery language that would make little if any sense at all to the target reader if rendered literally, viz. [Hezbollah's current intervention in the Syrian civil war will have consequences which only God can tell].

By contrast, consider the following translation excerpt from Abdo Khal's Poker Award (2009) finalist novel *tarmī bī-sharār* (Spewing Sparks as Big as Castles) translated by Anthony Calderbank (Al-Jamal Publications, Baghdad/Beirut, 2009):

(18) It is said that he (the narrator's grandfather) desired her (the narrator's grandmother) constantly but in order to treat each of his wives equally he had to pay them all a visit in order to end up with my grandmother, Sanniya. So after he had passed through the first three doors he would go and bathe, put on perfume and **come to my grandmother Sanniya as if not one drop of his water had been spilled**.

It can be readily seen that the translator has successfully preserved the metaphorical quality of the Arabic text by rendering it metaphorically in the TT (boldfaced by us). Doing away with the metaphor by explicitly referring to his grandfather's sexual potency would have betrayed the nature of literary language and lessened the aesthetics of the text.

Consequently, text type here imposes some constraints that the translator needs to be aware of.

Moreover, looking at discourse from a text-typological focus (Hatim and Mason 1990; Hatim 1997a) will impose different types of constraints on the translator. For example, the same word would be interpreted differently depending on the text-typological focus. Witness how the verb '*flow*' should be rendered differently in a tone-setter of an argumentative text than in a scene-setter of an expository text as below: (for more details, see Hatim 1997a)

(19) Much credit flows to the State of Israel . . . (from a *Guardian* editorial)

(20) سيل من الثناء ينهال على دولة إسرائيل . . .

[A stream of praise flows to the state of Israel]

(21) Several consequences flow from this proposal . . . (from Brown 1984)

(22) يترتب على هذا المقترح عدة نتائج . . .

[There follow from this suggestion many results]

Therefore, in order for the translator to produce a coherent TT, she or he needs to be aware of the difference between argumentative discourse and expository discourse. The initial utterance in the translation of an argumentative text should be capable of creating turbulence in the discourse, while its counterpart in an expository text is supposed to set the scene neutrally for unfolding discourse. In this way, the evaluative nature of argumentative discourse (the producer being a participant) needs to be brought to the fore in translation, whereas the detached nature of expository discourse (the producer being a spectator) needs to be preserved.

2.9 Norms and the Translator

In general, norms are conventional, social, behavioral routines, according to which the members of a certain culture behave when they find themselves under particular circumstances. This means that in each community there exist such norms that regulate what is correct and what is not, what is appropriate and what is not, and so on. Translational norms, however, "embody the general values and expectations of a given community at a given time regarding the correctness and appropriateness of both the process and product of translation" (Al-Khafaji 2006, 40).

Toury and Hermans were the first to seriously bring the concept of '*norm*' to the fore in translation studies. Norms, according to Toury (1980, 51), are "the translation of general values or ideas shared by a certain community – as to what is right and wrong, adequate and inadequate – into specific performance-instructions appropriate for and applicable to specific situations". Norms therefore are "social regulation mechanisms which make certain choices and decisions by the translator more likely than others" (Hermans 1998, 156). As such, norms consist of two main aspects: (1) a 'directive aspect', which lays pressure on people to "behave in a certain way", and (2) a 'content aspect', which is "an intersubjective notion of correctness", i.e. what is appropriate and correct and what is not in certain situations (Hermans 1998, 156).

Toury (1995, 56–59) talks of three types of norms:

1. '*Initial norms*' which refer to the general choices made by the translators when they make decisions to either pay attention to the norms of the SL, guaranteeing the adequacy, or to take into account the norms of the TT, achieving the acceptability of the ST in the TL.
2. '*Preliminary norms*' which refer to the '*translation policy*' and '*directness of translation*'. Translation policy covers the factors that determine the selection of the ST for translation. Directness of translation also deals with the question of whether the translation is directly from the SL or through another language.
3. '*Operational norms*' which cover both '*matricial norms*', referring to the completeness of the TT, thereby questioning issues such as omission, addition, relocation, etc. and '*textual-linguistic norms*' that relate to the linguistic material, such as lexical items, phrases, and stylistic features.

More recently, Chesterman (1997/2000, 68–69) discusses four translation norms:

1. '*Expectancy norm*', i.e. the translator has to take into account the TL grammaticality, acceptability, appropriateness, and so on in a certain text type;
2. '*Accountability norm*', i.e. the translator should make sure of tricky points and confusing matters by double checking the draft of a translation, asking "professionals [for] their opinion" and so on;
3. '*Relation norm*', i.e. the relationship between ST elements and TT elements; and

4. *'Communication norm'*, i.e. referring to the communicative maxims in terms of quantity, quality, relevance and manner.

Such norms serve as guidelines for translators, thereby delimiting any intentional departure that might be inconsistent with the expected norms (cf. Chesterman 1997/2000, 78). Al-Khafaji (2006, 41) argues that "instances of deliberate departures from the expected norms can often be detected in translated texts". He relates such departures to "stylistic considerations". However, it is held here that any departure from the expected norms is due to the domination of one constraint over another.

By way of illustration, let us examine the following excerpt (along with its Arabic original) from Le Gassick's (1975, 57) translation of Mahfouz's (1947, 46) novel *Zuqāq Al-midaqq* (Midaq Alley):

(23) My intentions are completely pure. Don't rush off Hamida, let's turn into Azhar street. I'm sure you know what I want to say. Don't you feel anything? One's emotions are the best guide.

(24) طاهر النية و**سيدنا الحسين**. لا تسرعي هكذا يا حميدة. ميلي بنا إلى الشارع الأزهر. أريد أن أقول لك كلمة هامة. ينبغي أن تصغي إلي. أنت تعلمين ولا شك بما أريد أن أقوله. ألا تعلمين؟ ألا تشعرين؟ قلب **المؤمن** دليله . . .

[A pure intention (I swear) by our master al-Husein. Don't rush off in this way Hamida. Let's turn to Azhar Street. I want to say to you an important word. You should listen to me. You know, without doubt, what I want to say. Don't you know? Don't you feel? The heart of the believer is his guide . . .]

Guided by 'the initial acceptability norm' (Toury 1995) and 'the expectancy norm' (Chesterman 2000), the translator has yielded to the pressure of eliminating the religious tinge of the text above, which he dismisses as alien to TT readers. However, making such a decision has underestimated 'the initial adequacy norm' (Toury 1995) and 'the relation norm' and 'communication norm' (Chesterman 1997/2000). This kind of tug of war between conflicting norms sometimes results in one winning over the other (as in this example) or, alternatively, a balance being struck or a compromise being reached between them. Had Le Gassick followed the latter option, he would have offered something like:

(25) My intentions are pure, I swear by God. Don't rush off Hamida, let's turn into Azhar Street. I'm sure you know what I want to say. Don't you know? Don't you feel anything? A believer's heart is the best guide.

It can be argued that the replacement of the culture-bound oath طاهر النية وسيدنا الحسين ‘*My intentions are pure, I swear by our Master AlHusain*’ with a familiar, though not frequently used, oath (*I swear by God*) in the target culture preserves the religious colouring in the ST, which is eliminated by Le Gassick. However, it would not have made sense for the translator to adopt a literal translation without an elaborate footnote that explains the religious reference, which is a taxing option in this type of text as it obstructs its readability for no good reason. One should note that footnoting, which should be avoidable here, may become a necessity somewhere else (for example, in Quran translation). As for the second religious reference (*A believer's heart is the best guide*), one can see no real pressure on the translator to replace it with ‘*One's emotions are the best guide*’. That is, acceptability is achieved in both cases but with adequacy obtaining in the former case while missing in the latter.

The relationship between constraints and strategies is not a one-to-one relationship, but rather the strategy is sometimes a result of more than one constraint. This is consistent with Kussmaul's (1995, 70) view that translators “have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehension of utterances is to a large extent determined by these expectations, norms and values”.

Consider the following example quoted from ‘Izz al-Dīn al-Madanī's حكاية القنديل ‘*The Tale of the Lamp*’, translated by and cited in Husni and Newman (2008, 26–27; emphasis added), where the final shape of the translation seems to be a result of at least two or three types of constraint, namely the norm of naturalness, translation competence, translator's idiolect, and extra-linguistic factors:

> (26) فقال الرجل: (نعم يا **مولاي** السلطان إنه **والله** قنديل من النحاس).
> [So the man said: Yes, O my lord, the Sultan; it is by God a lamp made of copper]
>
> (27) Yes, my lord – a lamp made out of copper.

According to norm theory, when dealing with the text at hand, translators either focus on the SL and its norms or on the TT and its norms. If they tend to observe the ST norms, the TT will be adequate. However, when they tend to observe the norms of the TL, they will guarantee the acceptability of the ST in the target culture. In the translation of the above extract, it is clear that special attention is paid to the linguistic and cultural

norms of the TL (i.e. initial norms), hence the omission of السلطان '*sultan*' and الله '*Allah*' (i.e. operational norms). One of the main reasons for omission is when the element is not important to the development of the text and omitting it does not harm the author's intentions or alter the text-type focus, but when, on the contrary, retaining it in the TT might complicate the structure and strike the TL receptor as unusual. Another reason for omitting certain elements is to maintain a desired level of naturalness that requires the translator to navigate between obligatory and optional pieces of information in order to opt for explicit or implicit expressions. It is of greater importance for the translator to be aware of the common TL conventions and language-specific rules that determine the text's naturalness. For instance, while naturalness requires the translator to adopt a strategy that would reflect features such as 'well-formedness', 'acceptability', 'idiomaticity', 'authenticity', and 'contemporaneity' as well as 'intelligibility', 'accessibility', and 'readability' (As-Safi and Ash-Sharifi 1997, 60–61), text type, say a legislative text, may force the translator to adopt a different strategy, thereby sacrificing naturalness for accuracy.

Consider the following example quoted from the Law of Income Tax imposed on Companies in the Sultanate Oman, 1981:

(28) للمدير من وقت لآخر بعد الحصول على موافقة الوزير أن يفوض عنه أي موظف معين لتنفيذ أغراض هذا القانون في ممارسة صلاحيات محددة موكول تنفيذها إلى المدير أصلا بموجب هذا القانون . . .

[For the director from time to time after obtaining the minister's approval to appoint on his behalf any employee to carry out the objects of this law in executing specific tasks assigned originally to the director according to this law]

(29) The Director shall from time to time, having obtained the agreement of the Minister, appoint any designated officer to carry out the objects of this Law in the exercise of defined powers of the carrying out of defined tasks the execution of which was originally entrusted to the Director by virtue of this Law . . .

The translator of this example, due to the constraints imposed on him/her by virtue of text type, has opted for a literal rendition (initial norms). Since in such a text type priority is given to 'all-inclusiveness', 'clarity', and 'precision', literal translation is preferable over other types of translation (Almanna 2005, 44). Ignoring such a constraint and/or norm imposed by virtue of the text type that requires literalness and giving priority to the norm of expectancy, one could suggest a version more natural than that

stated above, yet it would not satisfy the majority of people in the field who are in favour of a literal translation (cf. Hatim 2007b, 11):

(30) Having obtained the Minister's agreement, the Director may authorize an appointed officer from time to time to implement the objects of this Law . . .

2.10 Ideology and the translator

Ideology has generally been used in negative political terms mostly within the scope of traditional Marxist definitions whereby it is, "a form of cognitive distortion, a false or illusory representation of the real" (Gardiner 1992, 60). Most researchers in translation studies and allied fields, however, see ideology as "the tacit assumptions, beliefs, value system which are shared collectively by social groups" at a certain time (Hatim and Mason 1997, 144). In a direct link to translation, ideology is viewed by Lefevere (1998, 41) as an approach through which readers in general and translators in particular approach texts, which is the view adopted in this study. In approaching texts, translators are influenced, whether consciously or subconsciously, by their own beliefs, backgrounds, assumptions and the like; hence, their employment of certain linguistic devices, such as 'transitivity', 'cohesive device', 'over-lexicalisation', 'style-shifting', and so on (Hatim and Mason 1997, 143–163). Farghal (2008, 1) sees translators' ideological moves as "superimposing certain directionality on the text in order to approximate it to, or even have it meet, their own or some other agent's goal". Mazid (2007, 121) provides us with a clear example in which the translator does not mention Israel or Palestine when translating the map of the Arab world, which contains Israel in the original. The translator simply uses 'Gaza Strip' and 'West Bank', i.e. قطاع غزة والضفة الغربية. Hypothetically speaking, giving the same text to another translator who is an Arab Israeli to translate into Arabic, we might find Israel mentioned and Gaza Strip and West Bank ignored.

Presumably, translators, being influenced by their own beliefs, backgrounds, and social and political commitments, opt for various types of local strategies – such as naming strategy, that is, the "choice of one type of name over another" (Simpson 1993, 141), addition, omission, style shift, viewpoint shift, modality shift, toning, euphemizing, dysphemizing, befogging, manipulation, and emphatic shift, among others – which together may interact to produce a manipulated kind of discourse.

Consider the following example quoted from Farghal (2008, 3–4) in which the translator has made many ideological moves through several local strategies, including *framing* (ادعى 'claimed' instead of قال 'said'), *dysphemism* (وزير الحرب الصهيوني 'The Zionist War Minister' instead of وزير الدفاع الإسرائيلي 'The Israeli Defense Minister'), *euphemism* (العمليات الاستشهادية 'Martyrdom Operations' instead of العمليات الانتحارية 'Suicide operations'), *toning* (اجتياح 'storming' instead of دخول 'entering'), *addition* (قوات الاحتلال الإسرائيلي 'Israeli Occupation Forces' instead of القوات الإسرائيلية 'Israeli Forces'), and so on:

(31) In an interview with Newsweek yesterday, **the Israeli Defense Minister said** that the Palestinian **suicide operations** constitute the main cause for **the Israeli troops' entering** cities in the West Bank.

(32) **ادعى وزير الحرب الصهيوني** في مقابلة مع مجلة النيوزويك أمس أن **العمليات الاستشهادية** الفلسطينية هي السبب الرئيس في **اجتياح قوات الاحتلال الإسرائيلي** للمدن **الفلسطينية** في الضفة الغربية **المحتلة**.

[The Israeli War Minister claimed that the Palestinian Martyrdom operations are the main cause of the Israeli occupation forces storming Palestinian cities in the occupied West bank]

To see how what may seem a small ideological move at the lexical or grammatical level can twist the message to varying degrees, let us consider the two excerpts below: (for more examples, see Almomani 2012):

(33) إن دور العبادة، الإسلامية والمسيحية، ليست مجرد أماكن لأداء الفرائض والشعائر، بل إنها تقوم شاهد صدق على وجودنا، الذي **لم ينقطع** في هذا المكان، سياسياً وروحياً وفكرياً. (ST)

[Verily worship houses, Islamic and Christian, are not mere places to perform duties and rituals; rather they represent a true witness for our existence, which has not been interrupted in this place politically, spiritually, or ideologically]

(34) The holy shrines of Islam and Christianity are not only places of worship but a living testimony of our **interrupted** presence here, politically, spiritually, and intellectually. (TT)

(35) The Gaza fighting was a useful distraction from local problems, but it also threatened to backfire on the state **if** the public perceived that Iran's scarce resources were being used to help anyone other than Iranians. (ST)

(36) القتال في غزة مفيد لصرف الانتباه عن المشاكل المحلية، لكنها تأتي بنتائج عكسية، **حيث** يرى الجمهور أن البلاد الآن ومواردها الشحيحة تستخدم لمساعدة أشخاص غير إيرانيين. (TT)

[The fighting in Gaza is useful to divert the attention from local problems but they bring opposite results in that the public see that the country now and its scarce resources are used to help non-Iranian persons]

The English translation of the Arabic excerpt comes from the Israel Ministry of Foreign Affairs' translation of Anwar Sadat's address to the Israeli Knesset, 20 Nov. 1977. This translation, it can be readily observed, conveys a message that contradicts the message in the original by changing an 'uninterrupted presence' of Muslims and Christians in Palestine throughout history to an 'interrupted presence', which does not amount to their making solid claims to Palestine in this regard. In its turn, the Arabic translation of the English excerpt by *Echo Beirut* comes from a political commentary titled "Iran Tones down its Vocal Support for Hamas" by Michael Slackman (*New York Times*, 13 Jan. 2009). Through the manipulation of grammar, the translation, as can be noted, has changed the conditional state of affairs marked by '*if*' into one which is marked by حيث in Arabic (a realized state of affairs), thus twisting the ST for ideological reasons. That is to say, what is presented in the ST as a possibility is relayed in the TT as a matter of fact.

The question that arises here is whether the translator or the commissioner of the translation has the right to interfere ideologically and gear the TT towards different goals. According to Farghal (2012, 219), this question loses much of its appeal when we consider the contexts in which such intervention occurs. He writes:

> On the one hand, translation activity may be viewed as a transferring enterprise based on a sacred original, where the translator functions as a mere mediator. On the other hand, translation activity may be regarded as an authoring enterprise based on the *skopos* of the translation, where the translator functions as a free agent. In-between, there are a host of cases in which differing judgments can be passed.

By way of exemplification, rendering *'the Persian Gulf'* employed referentially in a news report as الخليج العربي '*The Arab Gulf*' would be a commendable decision by a translator working for an Arab news agency, while a decision to render it as الخليج الفارسي '*The Persian Gulf*' would be unwise and may amount to costing him or her the job. By contrast, the same phrase would lend itself to the latter rendition in an argumentative text where the producer functions as a participant in this ideological move and his stance should be made clear to the Arab reader as opting for the former rendition will misrepresent the producer's line of argumentation and possibly forestall a counter reaction. Such a reaction, unfortunately,

did not occur from the Arab Gulf leaders when Ahmadi Najad (the Iranian president) employed the Persian phrase corresponding to 'the Persian Gulf' many times (which the interpreter rendered as الخليج الفارسي '*The Persian Gulf*') when he was addressing the GCC Summit Conference (Doha, Qatar 2007) as a guest of honour. The interpreter rightly wanted to alert the Gulf leaders by faithfully interpreting what Najad said because it represented a political stance. Had the interpreter done otherwise, he would have betrayed both the speaker and the audience. In this way, one can cite the English proverbial expression "Circumstances alter cases" or its Arabic counterpart لكل مقام مقال [For every situation, there is a discourse].

Before closing this section, let us cite an extreme example of ideological intervention in translation which led to a political crisis between Iran, on the one hand, and Egypt and Bahrain, on the other. The Persian interpretation of the address delivered by the Egyptian President Mohammed Mursi at the conference of non-Allied Countries (Tehran 30 Aug. 2012) seriously deviated from the ST to the point that Mursi's harsh attack on the Syrian regime was interpreted as an attack on the political regime in Bahrain. The address was largely manipulated ideologically to suit the political inclinations and religious beliefs of the Iranian audience as envisaged by the Iranian regime. Subsequently, this necessitated an official apology from Iran to both Egypt and Bahrain wherein it attributed what happened to translation errors. Whatever the case was, Iran got the message it intended across to the public in Persian, which was the key objective regardless of the consequences.

2.11 *Illusio* and the Translator

Being both the ST receptor and the TT sender, the translator is involved in a number of tasks, such as reading, analysing, interpreting, comprehending, transferring, restructuring, adapting, improving, evaluating, and so on (Bell 1991; Belhaaj 1998). Further, translators are influenced by a variety of factors, such as their own ideology, competence, idiolect, and their desire to be part of a social game, that is, *illusio*, to borrow a term from Pierre Bourdieu (1998, 76–77). *Illusio* (a Latin word derived from the Latin root *ludus*, i.e. 'game'), for Bourdieu, means to be in a game, be invested in a game or take the game seriously. It is a social game that refers to a collective belief shared by the members of any social game that indicates the game is "worth playing and that the stakes created in and through the fact of playing are worth pursuing" (see also Hanna 2006, 87–88). As such, in order to be part of a game or accept being invested in a game,

people need to agree with the current members to be in the field and get involved in its conflicts on the one hand, and accept the terms and conditions of the social game on the other. Such acceptance of the terms and conditions of the game and the familiarisation with the current members are termed by Bourdieu (1990) *habitus*. *Habitus*, for him, means the "systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures" (ibid., 53). These dispositions and structures drive individual agents in a particular field to think in certain ways on the one hand, and most importantly guide them to act accordingly on the other. In this regard, Yannakopoulou (2008, 7) comments that *habitus*

> gives the agents a 'feel for the game', a prism through which to perceive reality, a guideline on how to act and react in a way that is considered proper in each circumstance. It should be noted here that the habitus does not determine one's actions, but merely guides them. All this is not done in a conscious and deliberate manner. Rather, it is moulded through a long process of inculcation according to the agents' personal trajectories through institutions, such as their family and school, their class, as well as the position they hold within the particular field.

In his understanding of the definition, Hanna (2006, 66) highlights a number of features of *habitus* in the sense Bourdieu uses the term:

1. "the habitus of an individual agent is 'structured'. . . . It is acquired and shaped, explicitly or implicitly, through the range of social experiences made available by socialisation and education";
2. "the system of dispositions which constitutes the *habitus* has a 'structuring' function, that is, it orients the practices of the individual within the social space"; and
3. "it generates 'dispositions' or strategies for action, rather than rules for implementation".

Accepting the terms and conditions of the social game, in the case of translation, and familiarizing themselves with the current members of such a game at times require translators to adopt global and/or local strategies that they are not quite happy with or to reluctantly accept the amendments and modifications made by editors, revisers, translation project managers, translation quality controllers, and publishers to their translations. On the other hand, translators, translation project managers, or translation quality controllers sometimes remove some parts of the text or manipulate the text, that is, changing the direction of the ST in order to be in line with their target readers' expectations (expectancy norm and/or translatorial *habitus*) and/or their own accumulated value system, beliefs, and assumptions

(ideological moves and/or translatorial *habitus*). A good, individual example is Nawal El-Saadawi's novel الوجه العاري للمرأة العربية '*A Hidden Face of Eve*' in which two chapters, namely '*Women's Work at Home*' and '*Arab Women and Socialism*' have been completely omitted (Amerieh 2000, 224). El-Saadawi in these two omitted chapters criticizes capitalism in favour of socialism, thereby annoying the publisher or translation project manager who has decided to omit the two chapters entirely. Further, a whole passage in which El-Saadawi encourages Arab women to stop thinking that Arab traditions, culture, and society are more oppressive, and to start thinking that they are in an equal position to their Western counterparts, has been deleted completely. Both the author and the translator, Sherif Hetata, have accepted the deletion of these two chapters and the passage most likely because of their desire to stay in the social game and acquire, maintain, or redistribute some sort of capital, be it cultural, social, or economic (for more details, see Hanna 2005; 2006; Gouanvic 2005; Inghilleri 2005; Sela-Sheffy 2005; Yannakopoulou 2008; Almanna 2014 among others).

When we examine *habitus* in more large scale contexts such as the *CNN* or *Al-Jazeera* Channel in Qatar, where a community of translators being members of the macro social game is indispensable, we find *habitus*-oriented behaviour followed subconsciously by the members of that community. Considering the Table below where there are a few examples from *Al-Jazeera* channel (on the left), set against counterparts that can be heard on other Arabic-broadcasting TV channels (on the right), the viewer can readily accommodate to the buzz phrases that are part of the *habitus* of the translators there regardless of their personal or national inclinations.

قوات الاحتلال في العراق 'the occupation forces in Iraq'	vs	قوات التحالف في العراق 'the coalition forces in Iraq'
العصابات المسلحة 'armed gangs'	vs	الثورة السورية 'Syrian revolution'
النظام السوري 'the Syrian regime'	vs	الحكومة السورية 'the Syrian government'
مظاهرات 'demonstrations'	vs	أعمال الشغب 'riots'
الشهداء الفلسطينيون 'Palestinian Martyrs'	vs	القتلى الفلسطينيون 'Palestinian Killed'

In order to be in a position to enter a social game, individual agents (in our case translators and all those involved in the process of translation at its macro level) are required to build up capital and accordingly profit from it. In any field, individual agents spend a lot of time, a tremendous effort of sociability, and a great deal of energy and at times money to have capital. It therefore involves investment strategies, both at the individual level and at the group level. This entails that the individual agents functioning within a particular field usually struggle to acquire, maintain, or redistribute some sort of capital. The term capital is traditionally associated with a narrowly defined economic category of monetary exchange for profit. However, Bourdieu's concept of capital is an attempt to expand the category of capital to something more than just the economic.

He (1986, 241) defines capital as

> accumulated labour (in its materialised form or its "incorporated", embodied form) which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labour.

According to Bourdieu, apart from economic capital, there are other types of capital, such as symbolic, cultural, and social capital. Bourdieu here adopts a broad perspective to reintroduce capital "in all its forms and not only in the one form which is recognised by economic theory" (1986, 242). It thus becomes possible to outline the practice of the social world as directed not only towards the acquisition of economic capital but of all forms of capital.

Cultural capital, according to Bourdieu, takes one of three forms: embodied, objectified and institutionalized. In its embodied form, cultural capital consists of dispositions embodied in the mind and body of the individual agent (Bourdieu 1986, 243), such as competences, skills, and knowledge, capacities that people develop deliberately through training and education or spontaneously through the unconscious processes of socialization. In its objectified form, cultural capital consists of humanly created objects such as pictures, books, instruments, machines, and the like. As far as translation is concerned, translating and publishing a literary work is an example of objectified cultural capital. This clearly explains to us why some translators, in particular literary translators, readily agree to translate lengthy books for nothing. In fact, it is not for nothing as they will acquire in return cultural capital along with its symbolic value and

prestigious status. In addition to the embodied and objectified cultural capital that they develop through training, education, and socialization, individual agents, or more specifically translators, sometimes try to join universities, institutes, or schools to obtain certain qualifications, certificates, or degrees to add to their overall cultural capital, that is, they try to build up their own institutionalized cultural capital. It is worth noting that the symbolic value as well as the prestigious status of the institutionalized cultural capital is different from one society to another and from one period to another. In his interpretation of Bourdieu's concept of institutionalized cultural capital, Hanna (2006, 59) rightly comments that "like economic capital, institutionalised cultural capital is subject to erosion or devaluation over time, especially when a particular degree or certificate 'no longer guarantees the same prestigious jobs' due to qualification inflation".

The other form of capital for Bourdieu is social capital. It refers to the aggregate of the actual and potential resources that individual agents possess, utilize, and invest in a social game (Bourdieu 1986, 248). It is linked to membership in a group "which provides each of its members with the backing of the collectively-owned capital, a 'credential' which entitles them to credit, in the various senses of the word" (ibid., 248–9). This entails that the social capital that people possess, mobilize, and invest in any social game depends first on the size of the network of connections that they have in a particular field, and second on the other forms of capital that they possess, such as cultural, economic, and symbolic (ibid., 249). So, in order to gain and maintain social capital, individual agents again need to spend time, effort, energy and sometimes money on the one hand, and invest in it a specific competence, on the other. In this regard, Bourdieu (1986, 452) holds:

> The reproduction of social capital presupposes an unceasing effort of sociability, a continuous series of exchanges in which recognition is endlessly affirmed and reaffirmed. This work, which implies expenditure of time and energy and so, directly or indirectly, of economic capital, is not profitable or even conceivable unless one invests in it a specific competence (knowledge of genealogical relationships and of real connections and skill at using them, etc.) and an acquired disposition to acquire and maintain this competence, which are themselves integral parts of this capital. This is one of the factors which explain why the profitability of this labor of accumulating and maintaining social capital rises in proportion to the size of the capital.

2.12 Conclusion

This chapter has surveyed the different theories of translation which deal with factors and constraints that usually impose various pressures on translators before starting the actual process of translation. At the pre-translation stage, as has been shown, there is usually a tug of war between several opposing poles: SL norms vs TL norms, TL master discourse vs TL unbiased discourse, ST authority vs target readers' needs, purpose of translation in SL vs purpose of translation in TL, fidelity vs infidelity, and so on. This clearly indicates that translation activity is a multi-faceted process whose final product needs to be informed by a multitude of decisions taken both globally at the pre-translation stage and locally during the translation stage as the next chapter will demonstrate. The choice of one global strategy rather than another ought to involve a conscious act emanating from pitting a variety of constraints against each other. The translator's smooth transition from one strategy to another in light of relevant constraints is a key indicator of his or her translation competence. It remains true, however, that translation does not exist in pure forms as translation thinking and problem solving is eclectic in nature (Pym 2010; Farghal 2008; 2012). In this regard, Farghal: (2012, 131–132) writes:

> The competent translator should not restrict himself/herself to one translation dichotomy and/or paradigm, but rather travel among them in search of enlightened solutions to problems.

In the final analysis, therefore, the translation profession is a social game embodying different types of capital: economic, cultural, and social. This game is far from being played single-handedly; it involves several effective agents, including the translator, the reviser, the editor, the commissioner, the readership, the norms, and so on. The roles of these agents are dynamic rather than static in nature: that is, what may apply to one agent in a translation context may not apply in another. The constraints that are operable when translating from Arabic into English are not usually identical to those when translating in the opposite directionality. Translators into Arabic, for instance, are keen on eliminating, or at least euphemizing, blasphemous or sex-related expressions in an attempt to conform to cultural norms in Arab/Muslim societies. The same is not true when translating from Arabic into English. As a matter of fact, Western publishers are greatly attracted by Arabic materials which explicitly touch on topics that are traditionally sensitive and taboo in the Arab/Muslim culture such as sex, religion, women, corruption, and so on. Such topics are well received in the Western sphere where there are practically no

taboos on the one hand and where such topics usually tune well with the stereotypical representations of Arab/Muslim communities.

CHAPTER THREE

LINGUISTIC CONSIDERATIONS AND TRANSLATION

3.1 Overview

Despite the fact that human languages share general rules in the sense of Chomsky's universal grammar, it remains true that parametric variation between languages involves a lot of mismatches at the different levels of linguistic description. In this respect, Farghal (2012) holds that languages phonologize, morphologize, syntacticize, lexicalize, and phraseologize differently within general parameters. This fact rightly motivated Jakobson (1959/1992) to say that translation between languages is a matter of replacing messages in one language with messages in another without getting trapped by surface linguistic features. Krazeszowki (1971, 37–48) argues that there are few, if any, congruent structures between languages. One-to-one strict correspondence is, therefore, the exception rather than the rule in translation. In most cases, the translator is confronted with one-to-many or many-to-one correspondences while working with any language pair. Despite the numerous linguistic mismatches between languages, Kachru (1982, 84) claims: "Whatever can be said in one language can be said equally well in any other language". While Kachru's statement may be true in a qualified manner, we believe that the disparities between languages are a matter of asymmetric equivalence or resemblance. In this way, similarity can be detected within difference.

Newmark (1991, 8) stresses that due to differences in frequency, usage, connotation, and the like, the meaning of any lexical item in Language *A* cannot be identical to that in language *B*. Such linguistic differences at the lexical or phrasal level, for instance, prompt translators to adopt certain strategies to minimize such 'linguistic inequivalences' (Al-Masri 2004, 74). This is in line with Hatim and Mason (1990, 23) who highlight that "translation involves overcoming the contrasts between language systems: SL syntactic structures had to be exchanged for TL structures; lexical items from each language had to be matched and the nearest equivalents

selected". Translators, being charged with such constraints imposed on them by virtue of the differences between the linguistic systems of the interfacing languages, that is, the lack of a one-to-one relationship between lexical and grammatical categories, opt for different strategies, such as addition, omission, paraphrasing, elaboration, adaptation, and so on.

When discussing linguistic and/or textual considerations in translation activity, one needs to distinguish between obligatory features and optional features. On the one hand, obligatory features involve choices that must be followed by the translator in order to satisfy the rules imposed by the TL system, without which the translation will be ungrammatical. Optional features, on the other hand, represent cases where the translator can exercise real choice by deciding on one translation option rather than another/others. By way of illustration, let us consider the following English sentence along with its Arabic translation:

(1) The two black boys quarrelled while they were playing in the narrow alley.

(2) تشاجر الصبيان الزنجيان وهما يلعبان في الزقاق الضيق.

[quarrelled the black(dual) boys(dual) and they(dual) were playing(dual) in the narrow alley]

Examining the Arabic translation in (2), we can readily see that the translator implemented four obligatory features, viz. using the dual form (الصبيان for the two boys), marking an adjective, a pronoun, and a verb (الزنجيان/هما/يلعبان) for the dual number, and marking the adjectives for definiteness (الزنجيان/الضيق). Here the translator has no choice but to follow these adjustments because they are imposed by the language system in Arabic. The violation of any obligatory feature would produce broken or pidgin Arabic. One should note that obligatory features such as these are taken for granted as part of language competence, and are hence not deserving of any further discussion in translation activity.

In contrast, it is in the domain of optional features that translators exercise decision-making and flexible choice. That is why translation criticism flourishes in this area rather than in obligatory features. Looking again at the translation in (2), one can imagine other linguistic options that could have been followed, albeit subject to criticism, as can be illustrated in (3) below:

(3) a. الصبيان الزنجيان تشاجرا وهما يلعبان في الزقاق الضيق.
[The two black boys quarrelled and they were playing in the narrow alley]

b. تشاجر الصبيان الزنجيان عندما كانا يلعبان في الزقاق الضيق.
[The two black boys quarrelled when they were playing in the narrow alley]

c. تعارك الولدان الزنجيان بينما كانا يلهوان في الشارع الضيق.
[The two black boys fell out while they were loitering in the narrow street]

As can be seen, each of the choices in (3) follows a linguistic option which is different from the one adopted in (2). The first rendering (3a) changes the word order from Verb-Subject to Subject-Verb while maintaining the choice of conjunction (coordination) and lexis. The second rendering maintains the word order and lexis while changing the conjunction into subordination. In its turn, the last rendering (3c) extensively changes the lexis (الولدان for الصبيان, يلهوان for يلعبان, and الشارع for الزقاق) while preserving the word order and the choice of the category of conjunction, that is, subordination albeit using a different subordinator (عندما '*when*' vs بينما '*while*').

Let us now look at an authentic example from Hemingway's '*The Old Man and the Sea'* (1952), along with its Arabic translation in Ba'albakī's الشيخ والبحر (1985, 41):

(4) The boy was sad too and we begged her [the fish's] pardon and butchered her promptly.

(5) ولقد ران الحزن على الغلام أيضاً فالتمسنا من السمكة القتيل العفو والمغفرة ونحرناها.
[And the sadness overwhelmed the boy, so we begged pardon from the killed fish and slaughtered it.]

Ba'albakī, as can be observed, has followed some optional decisions. Firstly, he has rightly changed the word order so as to offer an unmarked structure comparable to the English one. Secondly, he has decided to elevate the style in Arabic by choosing highly formal lexis, viz. ران, الغلام, فالتمسنا, and نحرناها, thus altering Hemingway's simple narrative into stilted narrative. Thirdly, the translator has decided to employ an Arabic synonymous lexical couplet, viz. العفو والمغفرة 'lit. pardon and forgiveness' in an attempt to offer a more natural discourse. Finally, he has committed two lexical errors, viz. using the adjective القتيل '*the killed*' to post-modify the fish and employing the Arabic verb نحر '*slaughtered*' instead of the correct verb قطّع '*chopped*' when referring to the fish as if it were a sheep

or a camel. In fact, fish are not slaughtered the way other animals are; they are just taken out of the water before they undergo chopping or anything else, not being killed like other animals. Below is a suggested translation that takes care of these critical points:

(6) ولقد شعر الصبي أيضاً بالحزن فطلبنا من السمكة العفو وقطّعناها على عجل.
[The boy was sad too, so we begged pardon from the fish and chopped it promptly]

It is within the bounds of these translation options that the translation critic can exercise his or her profession by showing how and why one option is preferable to the other options. In the rest of this section, we will look at translation options relating to different linguistic levels, namely phonology, morphology, syntax, and semantics.

3.2 Phonological Features

Phonological features become an important aspect of translation when '*form*' comes to the fore in discourse and presents itself as inseparable from content. This is where phonological features emerge as part and parcel of content that need to be taken care of by the translator. The clearest manifestations of phonological features occur in poetry (e.g. alliteration, rhyme, meter, paralleled repetition, etc.) where defamiliarization and the creation of new paradigms are embodied in such features (Fowler 1996). Hence, translating verse into verse is the most challenging task in translation; it may require, as many believe, a poet translator in order to render the formal properties that improvise poeticness which legitimates the discourse in this genre. A comparison between a verse rendering and a prose rendering of a Shakespearean sonnet is a case in point (Farghal 2012: 208–209)

(7) Like as the waves make towards the pebbled shore
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.

(8) كما الأمواج تتجه نحو الشاطئ المهيب
تتسارع الدقائق في عمرنا نحو المغيب
تتبادل الأدوار في نسق وتوال عجيب
جاهدة نحو هدفها في تنافس عصيب.

[Like the waves heading for the awesome shore
Minutes hasten in our age towards sunset
They exchange roles in wondrous pattern and consecution
Toiling towards their target in adverse competition]

(9) كما الأمواج تتجه نحو الشاطئ ذي الحصى
تتسارع الدقائق في عمرنا نحو نهايتها
كل تتبادل المكان مع التي تسبقها
جاهدة نحو الأمام في تنافس حقيقي

[Like the waves heading towards the pebbled shore
Minutes hasten in our age towards their end
Each exchanges the place with the one before it
Toiling towards the front in true competition]

It is true that the prose translation in (9) is more reflective of the content of (7), but it is seriously lacking in poeticness because it ignores phonological features, namely rhyme and meter. When compared with the translation in (8), which differs in small ways as to the content of (7) while keeping the same thematic thread, one can appreciate the discrepancy between the two. It is the phonological features that qualify (8) as poetic discourse on the one hand and (9) as commonplace discourse on the other. The mere layout of material in poetry translation would in no way make up for improvising key phonological features. In fact, it is a trade-off between form and content, where form needs to be given priority in poetry translation.

One should note that poeticness is a matter of degree in human languages; it is not an all-or-nothing phenomenon. Different discourses manifest different degrees of poeticness and, apart from literary discourse, everyday language is full of figurative expressions where phonological features usually occupy a position. For example, such features play a key role in the creation of proverbs which mirror social life in different cultures. These proverbs often function as background for the formation of remodeled expressions (for more details, see Al-Hamly and Farghal 2004). By way of illustration, consider the two remodelings below:

(10) A smile a day keeps misery away. (Twitter)

(11) A laugh a day keeps the doctor away. (*Daily Strength*/Cyndi Sarnoff-Ross, 21 Oct. 2011)

Both remodelings, as can be observed, fall back on the familiar English proverb '*An apple a day keeps the doctor away*' in order to communicate fresh messages that have nothing to do with food as such. The tendency for investing existing phraseologies in the creative formation of new ones is mainly motivated by a desire to bring phonological features into the spotlight in order to consolidate the message and make it more appealing to the audience. For instance, being a psychotherapist, Sarnoff-Ross in (11) above has succeeded in choosing a title that functions as a semiotic

sign which summarizes her entire article. From a translational perspective, the translator needs to fall back on his or her cultural heritage in order to find a rhythmic phraseology or to create his or her own remodeling which dwells on a similar theme. In this case, a creative translator might offer a title like اضحكوا تصحوا '*Laughing makes you healthy*', thus remodeling the familiar Prophet Mohammed's *ḫadīth* (saying) صوموا تصحوا '*Fasting makes you healthy*'. A commonplace title like أهمية الضحك للصحة '*The importance of laughter for health*' would be far less effective and appealing. Again, it is the phonological features that make the difference.

Last, phonological features present themselves as a significant issue in borrowing and transliteration, which are important translation strategies. Borrowing, which is a key strategy in translation from English into Arabic, manifests itself in two forms: loan words and loan translations. While phonological features are not relevant to loan translations where the concept of the word is borrowed independently of the form (e.g. مذياع '*radio*' and حاسوب '*computer*'), they are at the heart of the process of loan words where both the form and concept of the word are borrowed. This necessitates taking account of phonetic gaps between English and Arabic when naturalizing a word, for example, replacing a vowel with another or a consonant with another, viz. راديو for '*radio*' and كمبيوتر for '*computer*'. In some cases, the process is not straightforward, that is, the English sound may be replaced by more than one sound depending on the Arab region. For example, the /g/ sound may variously be replaced with /غ/, /ج/, or /ك/ (/gh/, /j/, /k/, respectively).

Thus, in terms of phonological representation there may be cases where there are competing forms. For example, the two authors of this book used different forms of a recurrent word while recently editing a book in Arabic about translation. Subsequently, they had to negotiate the issue and finally settled for اللغة الإنجليزية '*the English Language*' rather than اللغة الإنكليزية '*the English Language*'. Sometimes, familiarity and frequency may override well-established norms. For example, Farghal (2011), when translating a Croatian novel *The Ministry of Pain* by D. Ggresič (2008) from English into Arabic, decided to render the recurrent name Goran as قوران, being aware of the familiarity of this name in the Arab media among sport circles, thanks to Goran Invanišević, the well-known Croatian professional tennis player. Surprisingly, however, the reviewer and/or commissioner changed the said name to جوران, the one which now appears in the published translation, without consulting the translator. Hence we see the

importance of opening a dialogue between those in charge of translation quality control and the translator (for more details, see Almanna 2013).

Competing phonological representations may also involve ideological moves (see chapter two). Historically, most Christian names designating places or personalities in the Arab Middle East receive anglicized phonological representations that now compete with more transliteration-oriented representations. For example, the choice between *Al-Khalil* and *Hebron* or *Al-Quds* and *Jerusalem* may be instigated by the ideology of the translator. One can also notice a tendency to avoid the originally Greek and later anglicized phonological representations of names of Arab Muslim medieval scholars such as *Averroes* and *Avicenna* in favour of more phonologically faithful forms, viz. *Ibn Rushd* and *Ibn Sina*, which may carry ideological moves. When it comes to rendering Arabic proper names into English nowadays, the tendency is to transliterate them by sometimes simplifying phonetic gaps – for example, *Ali*, *Tareq*, and *Amman* – and by sometimes preserving them – for example, *Khalid* and *Dhafir*. Likewise, some English names are adjusted phonologically – such as ماري for '*Mary*' and بيتر for '*Peter*' – while some maintain the same pronunciation – such as جون for '*John*' and ساندي for '*Sandy*'. In a few cases, one might find domesticated phonological representations that occur in the translation of some literary genres (mainly in dramas) such as مريم for '*Mary*' and بطرس for '*Peter*'.

3.3 Morphological/Word-formation Features

English and Arabic represent two contrasting morphologies. While English morphology is predominantly analytic, Arabic morphology is largely synthetic. To explain, an English word like *writers* can be readily analysed into a root, the doer morpheme, and the plural morpheme, whereas the corresponding Arabic words كاتب '*writer*' and كتّاب '*writers*' do not lend themselves to such a linear analysis, viz. the doer morpheme and the plural morpheme consist of vowel changes within the abstract triconsonantal root /ktb/, a prelexicalized form that has to do with writing, which becomes /kātib/ '*writer*' and /kuttāb/ '*writers*' respectively in this case. In the two morphologies, the root functions differently. In English derivation, the root functions as the input for prefixes and suffixes which may change the word class: for example, *rewrite*, *writer*, *writing*, *written*, *writable*, and so on. In Arabic, by contrast, the root functions as the input for semantically related verbs which in turn function as the input for other derivation processes: كتب '*he wrote*', كاتبَ '*he corresponded with*', كتّب '*he*

dictated', اكتتب '*he underwrote*', استكتب '*He asked to write*', and so on. Each of these semantically related verbs can be the input for other derivation processes: for example, from استكتب we can derive مستكتِب '*the one who asked to write*', مستكتب '*the one who was asked to write*', استكتاب '*asking to write*', and so on.

In terms of translation, most semantically related Arabic verbs would usually require morphologically unrelated verbs. By way of illustration, consider the following examples, along with their English renderings:

(12)

a.	*Ali **killed** two soldiers in the battle.*	**قتل** عليّ جنديين في المعركة.
b.	*Ali **fought** in several battles.*	**قاتل** عليّ في معارك عدة.
c.	*Ali **quarrelled** with several people.*	**تقاتل** عليّ مع أناس عدة.
d.	*Ali **made every effort** to get the job.*	**استقتل** عليّ للحصول على الوظيفة.

As can be seen in (12), the four Arabic verbs that are derived from the same root require different renditions in English. This morphological difference may cause problems to translators, as can be illustrated in the authentic example below:

(13) وكما كان نجاح اليابان الاقتصادي بعد الحرب العالمية الثانية مثالا قويا اقتدت به دول أخرى في شرق آسيا، فإن نجاحا معتدلا في العراق يمكن أن يشد من ساعد **المصلحين** في المنطقة.

(*The Arabic Newsweek*, 4 February 2003)

[As the Japanese economic success after the Second World War was a solid example copied by other countries in East Asia, so an average success in Iraq may strengthen the arm of **reformers** in the region]

Apparently, the translator has confused the two semantically related Arabic words المصلحين '*reformers*' and الإصلاحيين '*liberals*' (which share the same root) when rendering the word '*liberals*' in the English ST. This confusion has skewed the coherence of the text: that is, the Arabic translation incoherently talks about 'social reformers' instead of 'liberal politicians' in a political context.

For its part, English prefixal and suffixal derivation may present some challenges to terminologists and translators. Notice, by way of illustration, how English morphology can readily account for fine semantic distinctions via suffixation, for example, *'legitimacy'* versus *'legitimization'* and *'secularism'* versus *'secularization'*. While it is usually easy to find Arabic corresponding terms for the English nouns designating *states*, viz. الشرعيّة for '*legitimacy*' and العلمانية for '*secularism*', it is more challenging to lexically account for nouns designating

processes, viz. شرعنة for '*legitimization*' and علمنة for '*secularization*'. In many cases, such nouns are paraphrased into Arabic, as can be illustrated in the following example:

(14) The **industrialization** of Europe started in the late nineteenth century.

(15) بدأت **عملية التحول الصناعي** في أوروبا في أواخر القرن التاسع عشر.
[The process of the industrial shift started in Europe in the late nineteenth century]

For lack of an Arabic term, as can be seen, the English process noun in (14) needs to be paraphrased into three Arabic words in (15). Below are some authentic examples where the translator has opted for two strategies (deletion and paraphrase) when encountering a morphological gap, namely the English *-able* in this case (Khalid Hosseini's novel *The Kite Runner*, 2003, translated by Manar Fayyadh, *عداء الطائرة الورقية*, 2010):

(16)	She did blood tests for every **conceivable** hormone. (p. 200)	قامت بإجراء فحوص دم لكل هرمون.
(17)	We Afghans are prone to a **considerable** degree of exaggeration (p. 153)	نحن الأفغان ميّالون للمبالغة.
(18)	Baba's cancer was advanced. **Inoperable**. (p. 168)	سرطان بابا كان في حالة متأخرة. **غير قابل للاستئصال**.
(19)	But theft was the one **unforgivable** sin. (p. 172)	لكن السرقة هي الخطيئة الوحيدة التي **لا يمكن غفرانها**.

As can be observed, the translator has unjustifiably opted for the deletion of the *-able* words in the translations of (16) and (17). The translator has either deemed them unimportant (which is not true) or found them problematic, so she has decided to drop them. She could have rendered them as follows:

(20) قامت بإجراء فحص دم لكل هرمون **يمكن تصوره**.
[She did a blood test for every **conceivable** hormone]

(21) نحن الأفغان ميّالون لدرجة **عالية** من المبالغة.
[We Afghans are prone to a **high** degree of exaggeration]

In (18) and (19), however, the translator has succeeded in paraphrasing the *-able* words correctly by adopting the paraphrase strategy. Inflectional morphology may also present some translational problems. To give an example relating to gender, in English a *shark* has a masculine gender (a '*he*'), while in Arabic, being a fish, a *shark* has a feminine gender (a '*she*'),

viz. سمكة القرش. Therefore, Ba'albakī's translation الشيخ والبحر (1985) of Hemingway's 1952 novella '*The Old Man and the Sea'* has rightly changed the recurrent 'he' in reference to the shark to a recurrent feminine noun السمكة or a recurrent feminine pronoun clitic. In fact, there is no natural way to maintain the masculine gender in Arabic. However, there are cases in the translation where the coherence of gender cannot be preserved, as is illustrated in the following example:

(22) He [the shark] took the bait like a male and he pulled like a male . . .

(23) لقد تناولت الطعم كأنها ذكر، وهي تشد كأنها ذكر . . .
[She took the bait as if it were a male, and she is pulling as if it were a male . . .]

As can be seen, the gender issue causes a coherence problem, viz. while the ST talks about a male '*he*' behaving like a male in eating the bait and in pulling, the TT talks about a female fish '*she*' behaving as if it were a male. In this way, the ST and the TT present two different world views. One might argue that it would be more coherent in the translation to refer to '*a female fish*' behaving like '*a female fish*' rather than as if it were '*a male fish*'. This might be more congruent with the wise decision to change the '*he*' to a '*she*' in the Arabic translation. Gender, therefore, may present itself as a problematic issue between English and Arabic because there is no one-to-one correspondence in gender specification. Nouns like *teacher*, *nurse*, and *translator* are gender unspecified in English, whereas they are gender specified in Arabic, viz. معلم/معلمة 'male/female teacher', ممرض/ممرضة 'male/female nurse', and مترجم/مترجمة 'male/female translator'. The translator may go a long way in his or her translation before discovering, for instance, that the referent of a referring expression such as '*John's teacher*' is a '*she*' rather than a '*he*'.

Number marking may also present itself as a problematic matter in translation. In the pre-published version of his translation of C. McCarthy's novel '*The Road'* (2006), Farghal (2009) decided to replace the recurrent marked dual form in the Arabic translation with the plural form. Being mainly a story about a father and his little boy, *the Road* makes frequent narrative use of the pronoun '*they*' in reference to them. The translator, in this case, has two options: either to use the Arabic formal correspondent throughout, that is, the marked dual form, or to replace the dual form with the unmarked plural form. Farghal's decision was to employ the dual form only in a few cases where intimacy is communicated. Otherwise, the unmarked plural form is to be used for ease

of articulation and naturalness, thus giving priority to the smoothness of the flow of discourse over the grammatically prescribed form. Again, the reviewer and the commissioner, without consulting the translator, decided to awkwardly preserve all the dual forms in the published version. The dual form numbers in thousands in the translation as it is not only verbs but also nouns, pronouns, adjectives, and adverbs that must have it when reference is made to *the father and his little son*. Below is an excerpted sentence (24) from the translation (p. 19) where there are five dual forms, which can be compared with (25), where the marked dual form is replaced with the unmarked plural form:

(24) **تركا** العربة في أخدود مغطى بالمشمع **وشقا طريقهما** إلى أعلى المنحدر عبر جذوع الأشجار الواقفة المتفحمة إلى مكان فيه صخور بارزة، حيث **جلسا** في ظل صخرة **وراقبا** حبات المطر الرمادي تنهمر عبر الوادي.

[(They) left-**dual** the cart in a groove covered with the linoleum and found-**dual** their way-**dual** to the top of the slope through the standing charred trunks of trees to a place with protruding rocks, where they sat-**dual** in the shade of a rock and watched-**dual** the rain drops pouring through the valley]

(25) **تركوا** العربة في أخدود معطى بالمشمع **وشقوا طريقهم** إلى أعلى المنحدر عبر جذوع الأشجار الواقفة المتفحمة إلى مكان فيه صخور بارزة، حيث **جلسوا** في ظل صخرة **وراقبوا** حبات المطر الرمادي تنهمر عبر الوادي.

[(They) left the cart in a groove covered with the linoleum and found their way to the top of the slope through the standing charred trunks of trees to a place with protruding rocks, where they sat in the shade of a rock and watched the rain drops pouring through the valley]

Given the high frequency of the dual form in (24) and in the entire translation in question for that matter, the Arab reader would not feel at ease encountering the marked dual form so frequently in the narrative and, one can argue, would feel more comfortable with it being replaced with the unmarked plural form, whose referential value is readily recoverable from the novel's macro-context, that is, its being a story about *a father and his little son*. Here, once more, we have inflectional morphology interfering with decision making in translation.

Apart from derivation and inflection, other word formation processes may present some translation problems. For example, whereas conversion is a highly productive word formation process in present-day English, it is completely missing in Arabic where changing the part of speech of a word must involve a formal change. In many cases, English verbs resulting from

conversion need to be paraphrased when rendered into Arabic, as can be illustrated in the following examples:

(26) Before water **is bottled** for human consumption, it is thoroughly checked in highly specialized laboratories.

(27) قبل أن **يعبأ** الماء **في قوارير** للاستهلاك البشري، يتم فحصه بدقة في مختبرات متخصصة.
[Before water **is filled in bottles** for human consumption, it is tested closely in specialized laboratories]

(28) The first step in researching a topic nowadays is to **google** it.

(29) أول خطوة في تقصي موضوع ما في هذه الأيام هو أن **تبحث عنه في شبكة جوجل الالكترونية**.
[The first step in researching a topic these days is to search for it in the electronic Google net]

Other English word formation processes such as compounding, blending, and acronymy/abbreviation may also cause some translation problems when rendering them into Arabic because Arabic is much less receptive of them than English. English technical compounds where the first syllable of the first word is usually prefixed to the complete second word to form a compound, for example, may demand a different lexicalization process in Arabic. To explain, while Arabic manages to form a few compounds when rendering cases such as *electromagnetic* كهرومغناطيسي, *Anglo-American* أنجلو أمريكي, and *Afro-Asiatic* أفرو آسيوي, it often resorts to paraphrase in rendering compounds such as *biodiversity* التنوع البيولوجي 'biological diversity, *geopolitics* الجغرافيا السياسية 'political geography', *ecosystem* نظام بيئي 'ecological system', and *psychoanalysis* التحليل النفسي 'psychological analysis'. English technical compounds, therefore, can be broached using two strategies in Arabic: borrowing the compound (which may involve translation as well) or paraphrasing the compound's content (which may involve borrowing as well). The choice between the two options often depends on the level of technicality and acceptability (for more on the translation of English reduced forms, see Al-Hamly and Farghal 2013).

For its part, Arabic has a few religious initialisms that must be unpacked into full English sentences in translation. The procedure involves employing verbs featuring the most salient and/or important sounds in a phrase or sentence, such as هلّل for the act of uttering the sentence لا إله إلا الله '*There is no god but God*', كبّر for the phrase الله أكبر '*God the greatest*', and بسمل for the phrase بسم الله الرحمن الرحيم '*In the name of God, the most gracious, the most merciful*', among a few others. Thus, an Arabic

sentence like نهض من الفراش و**هلّل** عندما رأى ضوء النهار needs to be rendered as '*He rose out of bed and* ***testified to the oneness of God*** *when he observed the light of day*' or '*He rose out of bed and* ***said "There's no god but God"*** *when he observed the light of day*'.

3.4 Syntactic Features

Syntactic asymmetries between Arabic and English require special attention from translators. Most importantly, the translator needs to be aware of the mismatches at the sentence level which involve word order variation. English (which has a relatively fixed word order), for example, overwhelmingly employs the unmarked 'Subject Verb Object/Complement' word order. By contrast, Arabic (which is more flexible in word order) uses the unmarked 'Verb Subject Object/Complement' word order as well as the less unmarked 'Subject Verb Object/Complement' word order, which, at face value, corresponds to the unmarked English word order. The competent translator, however, needs to dismiss this superficial correspondence as inappropriate, as the Arabic word order corresponding to the English S V O/C is the V S O/C rather than the S V O/C, which coincides with the English word order. Note how Munīr Ba'albakī (1985) and Nabīl Rāghīb (2004) in (31) and (33) below respectively are aware of this structural mismatch in their translations of Hemingway's '*The Old Man and the Sea'*:

(30) The fish just moved away slowly and the old man could not raise him an inch.

(31) لقد ابتعدت السمكة في تؤدة وعجز الشيخ عن أن يرفعها إنشاً واحداً.
[moved away the fish slowly and the old man could not raise her one inch]

(32) The old man went out the door and the boy came after him.

(33) خرج العجوز وتبعه الولد.
[went out the old man and followed him the boy]

In some cases where prominence is sought, however, a match between the two word orders obtains. For example, when translating English newspaper headlines, the S V O/C should be maintained in Arabic. Thus, an English newspaper headline such as '*Barak Obama arrives in Damascus*' translates into باراك أوباما يصل إلى دمشق *'Barak Obama arrives in Damascus'* rather than يصل باراك أوباما إلى دمشق *'arrives Barak Obama in Damascus'*. The competent translator, however, would switch to the V S C

Arabic word order in his or her first sentence detailing the news story, viz. وصل الرئيس الأمريكي باراك أوباما إلى دمشق . . . *'arrived the American president Barak Obama in Damascus . . .'*. This functional shift between the two word orders in Arabic is very significant in translation activity. It is a syntactic means to improvise prominence through word order variation.

Grammatical resources employed to achieve major semantic functions such as negation and emphasis may be similar in some cases but different in others. Let us first consider negation which can be syntactically accomplished by the use of negative particles such as *not* in English and لا/لم/لن in Arabic depending on the category of *Tense*. This will usually cause no difficulty for translators: for example, the sentence '*John will **not** try to get a PhD*' is straightforwardly rendered as **لن** يحاول جون أن يحصل على شهادة الدكتوراه. However, notional (implied) negation involving an adverb like '*too*' will be more challenging to translators who need to render the meaning of negation rather than be trapped by the form of the sentence, e.g. the negation in the sentence '*John is too old to get a PhD*' should be unpacked when rendering it into Arabic, viz. لن يكون بمقدور جون أن يحصل على شهادة الدكتوراه بسبب تقدّمه بالعمر *'John will not be able to get a PhD because he has progressed in age'* or تقدّم العمر بجون ولن يستطيع الحصول على شهادة الدكتوراه *'John's age has progressed and he will not be able to get a PhD'*. This kind of negation in English may cause problems for student translators as well as professional translators. Note the erroneous renditions of (34) and (36) in (35) and (37), which are extracted from two different published Arabic translations:

(34) I think you've been too busy to notice where I've been.

(35) أظن أنك كنت مشغولا جدا لتلاحظ أين أنا.
[(I) think that you were very busy to notice where I am]

(36) . . . but his hands were shaking too hard to pin it on.

(37) . . . لكن يديه كانتا ترتجفان بقوة لتدبيس الباقة على الفستان.
[. . . but his hands-dual were-dual shaking-dual strongly to pin the bouquet on the dress]

The renditions in (35) and (37) hardly make any sense in Arabic because they confuse implied negation with emphasis. The interpretation of the negation marker '*too*' as the emphatic marker '*so*' does irreparable damage to the meaning.

Working from Arabic into English, the translator may also encounter several syntactic hurdles. One interesting example is the emphatic cognate accusative where an act is emphasized by deriving a *maṣdar* (present participle) from the verb predicator instead of employing an adverbial, as can be illustrated below:

(38) هزّ الصبي الغصن هزّاً.

(39) *a) The boy **shook** the branch **shaking**.
b) The boy shook the branch **indeed**.
c) The boy **did** shake the branch.

In terms of translation, as can be noted, the cognate accusative constitutes a grammatical gap in English (note the ungrammaticality of 39a) and, consequently, it needs to be rendered as an adverbial (39b) or a grammatical emphatic marker (39c). (For more on this, see Farghal 1991; 1993b; 1993c.)

To observe the loss that may result from overlooking the cognate accusative in translation, let us consider the following excerpt (40) taken from Elyas' (1987, 105) translation of N. Mahfouz's (1973) novel اللص والكلاب '*The Thief and the Dogs*', along with a suggested translation (41) that maintains the role of the cognate accusative, among other things:

(40) My father was able to understand you. You have avoided me until I thought you were trying to get rid of me. With my own free will I came back to the atmosphere of incense and to anxiety. That's what the homeless and the deserted do.

(41) My father was able to understand you. So many times did you avoid me that I thought you were dumping me **indeed**! With my own free will I came back to the atmosphere of incense and to anxiety. That's what the homeless and the deserted do.

Note how the translator's disregard of the exclamation (a taxing construction in this case) and the cognate accusative in the original has compromised the emotiveness of the text. The second sentence in (40) is unduly under-emotive and relatively detached when compared with its duly highly emotive and involved counterpart in (41). Unfortunately, this kind of loss can go unnoticed for long, as the inadequate translation may read smoothly and relevantly, hence the urgent need for sensitizing translators to the fact that grammar is meaning-bearing, just like lexis.

Another area where there is a syntactic asymmetry that needs special attention from translators is the definite article. Both languages use the definite article referentially with plural and non-count nouns. However, only Arabic may employ it generically with both categories of nouns, in which case English must use the zero article. This mismatch may pose problems, even to the most professional translators, as can be illustrated by the translations in (43) and (44) of the Quranic verse in (42) below:

(42) فأرسلنا عليهم **الطوفان** و**الجراد** و**القمل** و**الضفادع** و**الدم** آيات مفصلات فاستكبروا وكانوا قوماً مجرمين (الأعراف:133)

(43) So We sent on them: **the flood**, **the locusts**, **the lice**, **the frogs**, and **the blood** (as a succession of manifest signs), yet they remained arrogant, and they were of those people who were Mujrimun (criminals, polytheists, sinners, etc.). (Al-Hilali and Khan 1993)

(44) So We sent down on them **the flood**, **the locusts**, **the vermins**, **the frogs**, and **the blood**; these were clear miracles, but they were arrogant and guilty people. (Al-Hayek 1996)

As can be seen, the five bold-faced nouns (3 plural count nouns and 2 non-count nouns) in (42), which all involve generic reference in the Quranic verse, are rendered erroneously as nouns involving specific reference. This comes as an immediate consequence of the translators' not being sensitive to a syntactic asymmetry at the level of definiteness. Thus, instead of correctly using the zero article with these nouns, they employ the referential definite article.

Epistemic modality, which constitutes the ways speakers view the world around them in terms of (un)certainty (Halliday 1970 and Lyons 1977), also involves mismatches between English and Arabic. In fact, one cannot assume a one-to-one correspondence between English and Arabic modal verbs. A grammatical gap may sometimes cause a translator to use an inappropriate translation correspondent. For example, the English modal verbs '*must*' and '*should*' are bivalent, as they can be employed deontically to express strong obligation and epistemically to express strong conjecture, whereas their formal Arabic correspondents يجب and ينبغي may express strong obligation only. This problematic mismatch is illustrated in the translations in (47) and (48) of the bold-faced segments in (45) and (46):

(45) They [the fish] are moving out too fast and too far. But perhaps I [the old man] will pick up a stray and perhaps my big fish is around them. **My big fish must be somewhere**. (*The Old Man and the Sea*)

(46) I wonder what he [the fish] made that lurch for, he thought. **The wire must have slipped on the great hill of his back**. (*The Old man and the Sea*)

(47) إن سمكتي الكبيرة يجب أن تكون في مكان ما. (Ba‘albakī 1985)
[Verily my big fish has to be somewhere]

(48) ينبغي أن يكون الشص المعدني قد انزلق فوق ظهرها الشبيه بالجبل. (Ba‘albakī 1985)
[The metal wire has to have slipped on her back (which is) like a mountain]

Ba‘albakī's (1985) translations in (47) and (48) erroneously express the fish's obligation to be somewhere and the wire's obligation to have slipped on the fish's back respectively. In both cases, however, we have epistemic modality expressing a strong conjecture/possibility. To communicate the intended epistemic readings, the translator should have employed the modalized verb لابدّ, which can, in contrast to يجب and ينبغي, be used to convey both epistemic and deontic modality in light of the context in which it occurs. In this way, what is a bivalent modal English verb (*must*) corresponds to two different modalized verbs in Arabic, that is, يجب/ينبغي versus لابدّ, depending on whether the modality is deontic or epistemic respectively.

In some cases, what is a predominantly structure-based pattern in the SL may turn out to be a mainly semantics-based pattern in the TL. A good example here is English basic passive structures which lend themselves to translation into many Arabic alternatives including basic passive structures, basic active structures, nominalization, passive participles, and active participles. Therefore, the general claim that an English basic passive structure needs to be translated into an Arabic basic active structure (Al-Najjar 1984; Mouakket 1986; Saraireh 1990; Farghal 1991; Al-Khalil 1993; El-Yasin 1996) accounts for only one translation alternative among many (Farghal 1996; Al-Khafaji 1996). Following are some illustrative examples, which were all excerpted from an article titled "Soviets in Space" published in *Scientific American* (Vol. 260, No. 2, 1989) and its Arabic translation which appeared in the Kuwait-based مجلة العلوم *Majallat Al-‘Ulūm* (Vol.6, No. 8, 1989):

(49) Buran (the Russian word for snowstorm) **was lifted** into orbit **by** the world's largest rocket.

(50) **رُفع** بوران (تعني بالروسية العاصفة الثلجية) إلى مداره **بواسطة** أكبر صاروخ دفع في العالم.

[Buran (which means snowstorm in Russian) **was lifted** to its orbit **by** the biggest launching rocket in the world]

(51) New-generation space stations **would be needed** to house assembly workers.

(52) **وستبرز الحاجة** إلى جيل جديد من المحطات الفضائية لسكنى عمال التجميع.

[There **will occur the need** for a new generation of space stations for housing assembly workers]

(53) The space-endurance record **was** systematically **extended**.

(54) **وارتفع** الرقم القياسي للبقاء في الفضاء **ارتفاعاً** منظماً.

[The record number for staying in the space **rose** a systematic **rising**]

(55) Salyut 7 **was equipped** with a redesigned docking adapter.

(56) و**كانت** ساليوت 7 **مزودة** بوحدة مهيأة أعيد تصميمها.

[Salyut 7 was **supplied** [passive participle in Arabic] with a docking unit (which) was redesigned]

As can be noted, the authentic translation examples above instantiate agentive passivization (50), nominalization (52), activization (54), and the passive participle (56) as workable alternatives to render English passives. This empirical fact led Al-Khafaji (1996, 37) to conclude "Hence Arabic, as has been demonstrated in this section, does not avoid passivity but only expresses it differently".

Finally, let us examine the progressive aspect as a micro syntactic feature in order to see how the two languages can handle it in translation. English mainly expresses the progressive aspect grammatically by the verb to '*be*' + the marker *-ing* (e.g. John **is** writ**ing** a book). In contrast, Arabic usually expresses the progressive aspect lexically: for example, ينبري جون على تأليف كتاب **الآن** '*John is busy with authoring a book* ***now***' or يقوم جون بتأليف كتاب **الآن** '*John is engaged with authoring a book* ***now***'. Therefore, translators need to be aware of this grammatical mismatch. To see how subtle this asymmetry is, witness how Ali (1934/2006) and Arberry (1955/1996) respectively fall short of rendering the progressive aspect properly in the following Quranic verse:

(57) فسبحان الله حين تمسون وحين تصبحون.

(58) So glory be to Allah when you enter the evening and when you enter the morning.

(59) So glory be to God in your evening hour and in your morning hour.

One should note that the combination of the time marker and the verb حين تمسون/حين تصبحون gives a sense of progressiveness in the Quranic verse, which is missed out in the two translations, viz. Ali renders the combination as a punctual act, whereas Arberry renders it as a state. To capture the sense of the progressive aspect, the translator needs to choose a similar strategy where a time marker interacts with a verb to bring out this progressiveness, viz. '*So glory be to Allah as you progress/move into the evening and as you progress/move into the morning*'.

3.5 Semantic Features

The semantics of a language mainly consists of lexical as well as phraseological features. Together, they cover both meaning that is compositional in nature and meaning that is unitary in nature. The former follow the Open Principle (Sinclair 1991) and account for meaning compositionally by deriving it from individual lexical items which are strung together according to the grammar of a given language. For example, the meaning of the sentence '*The boy chased the cat*' is compositionally derived from the meaning of the content words *boy*, *chase*, and *cat* combined with the function words/markers. The latter, in contrast, follow the Idiom Principle (Sinclair 1991) and derive a unitary meaning from the entire multi-word phraseology. For example, the meaning of the bold-faced idiomatic expression in the sentence '*In her attempt to convince John, Mary is* ***flog****ging* ***a dead horse***' cannot be derived from the literal meaning of the words in it. Rather, it has a conventional unitary meaning which comes to mind once encountered in communication. Mismatches between Arabic and English that need careful decision-making exist at both word level and phraseology level as this section will demonstrate.

3.5.1 Word Level

At word level, the semantic blankets of languages are never complete; there are always gaps involving both lexical and referential gaps (Rabin 1958; Ivir 1977). To start with lexical gaps, these represent holes where, in a language pair, one language lacks some lexemes that stand for shared

concepts while the other language has those concepts compressed lexically in single words. Despite the fact that both English and Arabic are highly lexicalized (e.g. in terms of nominalization and verbalization) when it comes to familiar concepts, some lexical gaps do exist between them. Therefore, when translating an SL lexeme corresponding to a lexical gap in the TL, the translator needs to unpack the sense of that lexeme in order to render the sense correctly. Working from Arabic into English, for example, four of the names of the fingers of the human hand, viz. الإبهام، السبّابة، الوسطى، البنصر، الخنصر usually undergo lexical unpacking when rendered into English, viz. *thumb*, *the index finger*, *the middle finger*, *the ring finger* and *the little finger*, respectively. In many cases, Arabic lexemes corresponding to lexical gaps in English undergo lexical approximation: for example, عم '*paternal uncle*' and خال '*maternal uncle*' are usually rendered as *uncle*, and عمّة '*paternal aunt*' and خالة '*maternal aunt*' as *aunt*. While this may work in many contexts where the side of kinship is not important, it may seriously fail in instances where this kind of thing is significant. In such cases, the lexical unpacking of the kinship term becomes necessary.

To see how lexical gaps can present formidable problems to even highly professional translators, let us cite an example from fiction translation to observe how rendering an Arabic lexeme by approximation can be damaging to the coherence of the text. In his translation of 'Abdul-Rahmān Munīf's مدن الملح: تقاسيم الليل والنهار, 1992 (Cities of Salt: Variations on Night and Day, 1993), Peter Thereoux translates the Arabic proverb ثلثين الولد لخاله [Two thirds of the boy for his maternal uncle] as '*Two thirds of a boy are his uncle's*'. The fictitious encounter involves the citation of this proverb by one of the characters to claim more influence for maternal kinship than paternal kinship on children. Unfortunately, the English translation obliterates this culture-bound schema by neutralizing the distinction between the Arabic lexemes عم '*paternal uncle*' and خال '*maternal uncle*' in a context where the discrepancy constitutes the intended message. The TL reader will definitely fall prey to the incongruence brought about by a rendition that does not cohere with the surrounding co-text and context. Following are some target reader responses (American native speakers' responses) to the English translation above in its context (reported in Farghal, 2004):

(60) - Family is everything.
- Apples don't fall far from the tree.
- A boy learns from his family around him.
- People trust their uncles
- People follow their masters, etc.

As can be observed, the above English native speakers' responses obscure the intended message and consequently, on closer examination, render the TLT seriously incoherent. This incoherence is an immediate consequence of replacing the culturally determined, specific role of maternal kinship with a universally determined, general role of family relatedness in the context of the formation of children's future behaviour. To capture the intended message in such cases, where lexical approximation alone does not work, the translator needs to be an insider in both the SL and TL cultures: that is, she or he needs to unpack the Arabic kinship term, viz. '*A boy is his maternal uncle's by two thirds*' or '*Like maternal uncle like*' *nephew*, which remodels the English proverb '*Like father like son*'. Only in this way will the text make sense (see chapter two for more details).

Working from English into Arabic, there also exist some English lexemes that correspond to lexical gaps in Arabic. Depending on the context, among these we find words such as '*spouse*' which translates into زوج '*husband*' or زوجة '*wife*', and '*parent*' which translates into الوالد '*father*' or الوالدة '*mother*'. In some cases, the translator has to read a sizeable portion of a text (e.g. a novel) in order to decide 'which is which' in the treatment of a lexical gap. To cite a real example, the first author of this book has recently translated the novel entitled '*Maps*' (1986/ خرائط 2013) by the celebrity Somali writer Nurrdeen Farah in which there is a recurrent reference to *Askar*'s (the protagonist's) two uncles (*Uncle Orrax* and *Uncle Hilal*). Starting to translate the novel without having read far through the text, the translator chose the Arabic paternal option for rendering both of them, viz. العم أوراكس and العم هلال, respectively. It was not until having gone past halfway in the translation that he discovered that the latter referred to a maternal rather than paternal uncle. This being the case, an order was made to the computer to replace all the occurrences of العم هلال by الخال هلال. Without having done that, the Arabic translation would have offered a distorted world of kinship relations.

In the following example, the translator has opted for an awkward paraphrase based on a dictionary definition because the lexeme '*affidavit*' is not lexicalized in Arabic:

(61) In the words of a Lonrho **affidavit** dated 2 November 1988, the allegations . . .

(62) وحسب النص الوارد في **إفادة كتابية مشفوعة بيمين** قدمتها مؤسسة لونرو بتاريخ 2 نوفمبر 1988، فإن الادعاءات . . . (printed in Baker 1992**,** 38; emphasis hers)

[And according to the text found in **a testimony accompanied by an oath** presented by Lonrho corporation dated 2 November 1988, the claims . . .]

While it is true that the term '*affidavit*' is not lexicalized in Arabic, the wordy definition is not justified in the Arabic rendering. A more acceptable and economical rendition would involve modifying the Arabic hyperonym شهادة *'testimony'* by one word without falling prey to wordiness (62 above) as in (63) below:

(63) وحسب النص الوارد في **شهادة عدلية** قدمتها مؤسسة لونرو بتاريخ 2 نوفمبر 1988، فإن الادعاءات . . .

[And according to the text found in **a judicial testimony** . . .]

In fact, most English lexemes corresponding to Arabic lexical gaps need to be unpacked naturally and economically, viz. '*alibi*' is rendered as الدفع بالغياب '*defense by absence*' and '*date*' is rendered as موعد غرامي '*a love appointment*'. Because lexical gaps relate to familiar, but unlexicalized concepts in the TL, the most important step is to locate the relevant hyperonym, and then to modify it by a lexical descriptor in order to communicate the unlexicalized sense component.

For their part, referential gaps, which represent partially shared or completely unshared concepts – that is, those concepts that exist in one language but that are only present partially or that are completely missing in the other – are more challenging in translation activity. To start with partial referential gaps, one can refer to the many religious concepts that are partially shared between Islam and Christianity, being the relevant religions when translating from Western Christian cultures into Arab Muslim culture. Among these terms we find '*charity*' vs زكاة/صدقة, '*pilgrimage*' vs حج/عمرة, and '*ablutions*' vs وضوء/تيمم. As can be seen, for each of the English terms we have two Arabic terms that come under a hyperonym. For example, the hyperonym '*giving to the poor*' has one form in Christianity (charity), whereas it manifests itself in two functionally different forms in Islam زكاة (which is compulsory) versus صدقة (which is optional). In terms of translation, such partial referential gaps usually lend themselves to the strategy of approximation in casual mentions (e.g. the rendition of زكاة as '*charity*' in fiction translation) and to other strategies, including approximation, in technical or religious texts. Below are five excerpted translations of a Quranic verse featuring this partial referential gap:

(64) وَأَقِيمُوا ٱلصَّلَوٰةَ وَءَاتُوا **الزَّكَاةَ** وَمَا تُقَدِّمُوا لِأَنفُسِكُم مِّنْ خَيْرٍ تَجِدُوهُ عِندَ ٱللَّهِ إِنَّ ٱللَّهَ بِمَا تَعْمَلُونَ بَصِيرٌ (110، البقرة/The Cow, 110)

(65) And be constant in prayer, and render **the purifying dues**; for, whatever good deed you send ahead for your own selves, you shall find it with God: behold, God sees all that you do. (110) (Asad, p. 32)

(66) Establish worship, and pay **the poor-due**; and whatever of good you send before (you) for your souls, you will find it with Allah. Lo! Allah is Seer of what you do. (110) (Pickthall, p. 18)

(67) And be steadfast in prayer and regular in **charity**: And whatever good ye send forth for your souls before you, ye shall find it with God. For God sees well all that ye do. (110) (Ali, p. 48)

(68) And perform the prayer, and pay the **alms**; whatever good you shall forward to your souls' account, you shall find it with God; assuredly God sees the things you do. (110) (Arberry, vol. 1, p. 42)

(69) Keep up prayer and pay **the welfare tax**; you will find any good you have sent on ahead for your own souls' sake is already [stored up] with God. God is Observant of whatever you do. (110) (Irving, p. 9)

As can be observed, the translation strategies adopted include approximation (charity/alms) and descriptive translation (the purifying dues/the poor-due/the welfare tax). On the one hand, one should note that in the SL culture the concept of زكاة is very specific and is associated with obligatory giving, so the approximating terms *charity*/*alms*, which are associated in the TL culture with voluntary giving, are too general. Moreover, in the SL culture voluntary giving is associated with another term, that is صدقة, thus '*charity*' and '*alms*' technically become more appropriate renditions for صدقة rather than زكاة. In this way, Ali's and Arberry's translations seriously diverge from what is meant by the Islamic concept and, without a footnote, the relevant features required for the full and coherent interpretation of the term are lost in translation.

On the other hand, descriptive translation employs the headwords '*due(s)/tax*', that is, something that is required, to denote the obligatory sense of زكاة. This decision succeeds in conveying the main, general aspect of the term (i.e. its being obligatory); however, the translators differ in the choice of the modifying word to render the more specific meaning. Asad derives his rendition from the spiritual connotations of زكاة; he states in a footnote that its main function is to "purify a person's capital and income from the taint of selfishness" (p.18), thus basing his translation on the connotative meaning of the term. By contrast, Pickthall derives his translation from the category of people who are eligible to receive it, so he

renders it as 'the poor-due'. In this way, both translators attempt to explicate the concept to TT readers within the text as well as in footnotes. For its part, Irving's translation '*welfare tax*' may give rise to different implications. It pertains generally to the amount of money paid by all people, the rich and the poor alike, to the government for the advancement of society as a whole. Without a footnote, target readers are likely to interpret this term in a different way from that intended in the source text. For example, without specifying that زكاة is obligatory and levied on the well-to-do for the welfare of the poor, the readers might infer that it is required of the poor as well as the rich. This inference does not serve the intended message, which aims at compassion and social justice rather than placing an extra burden on the poor. Added to this are the pejorative associations which the term '*tax'* may arouse in tax payers. The various above renditions give us an idea about how challenging the treatment of referential gaps in translation can be in authoritative texts such as the Holy Quran.

Referential gaps in less authoritative texts may also involve a variety of translation strategies including transliteration, approximation, descriptive translation, definition, omission, and so on. The following are examples extracted from Ramses Awad's translation titled '*The Beginning and the End*' (1985) of Mahfouz's novel بداية ونهاية (1971), where different strategies are employed to render referential gaps:

(70) لهذا قال أحدهم قبل البدء في اللعب:
- لا نريد غشا.
فقال حسن:
- طبعا.
فقال الشاب:
- فلنقرأ **الفاتحة**.
وقرءوا **الفاتحة** جرعا بصوت مسموع ولعل حسن حفظها حول هذه المائدة. (p. 40)

[Because of this one of them said before the beginning of playing:
- We don't want cheating.
Hasan said:
- Of course.
The youth said:
- Let's read **al-fātiḫah**.
And they read **al-fātiḫah** in an audible voice and perhaps Hasan learnt it around that table]

(71) Thus before they started the deal, one of them said, "No cheating".
"Of course not", answered Hassan.

The young man said, "Let's recite **the opening exordium of the Koran**".

They recited **Al Fatihat** audibly; it was possible that Hassan had learned it at that gambling table. (p. 53)

(72) وكان فريد **أفندي** يرتدي **جلبابا** ومعطفا أما حرمه فقد التفت **بالروب** . . . (p. 51)
[And Farīd **Affandi** was wearing a **julbāb** and an overcoat. As for his wife, she wrapped (herself) in a (bathroom) robe . . .

(73) . . . Farid **Effendi** wearing an overcoat over his **gown**, and his wife **a dressing gown**. (p. 66)

(74) ثم بلغ المسامع طرق على الباب فقطع أحدهم الحديث، وخفت نفيسة إليه ففتحته، فدخلت خادمة فريد أفندي محمد حاملة سلة مغطاة بغطاء أبيض وضعتها على السفرة وهي تقول:
- ستي تسلم عليك يا ستي وتقول هذا **فطير القرافة**. (ص 46)
[Then reached their ears knocking on the door, so one of them stopped talking and Nafīsa went to it (the door) and opened it. So the servant of Fareed Affandi Mohammed entered carrying a basket covered with a white cover, placing it on the table and saying:
- My mistress greets you with peace and says this is **pastry of graveyard**]

(75) A knock on the door interrupted their conversation. Nefisa hurried to open it. The servant of Farid **Effendi** Mohammed entered carrying a basket with a white cover and placed it on the table. “My mistress sends you her regards, madam,” she said, “and she sends you **mourning pastry**.” (p. 59–60)

As can be observed above, the translator has used different strategies for dealing with referential gaps. In (71), the referential gap is defined in the first mention and transliterated in the second one. This is a successful strategy where a contextual and/or co-textual link is established between definition and transliteration. In (72), the first gap أفندي (a title of address indicating respect for and superiority of the addressee or referent) is transliterated in (73) and elsewhere in the text. The title is constantly employed as an absolute social honorific when referring to Farid (Farid Effendi). One should note that this title may be used relationally (interactionally) in Arabic (for more on absolute and relational social honorifics, see Farghal and Shakir 1994), in which case it should be approximated to something like ‘*sir*’, ‘*man*’, ‘*guy*’, ‘*big fellow*’, and so on, depending on the context it occurs in. Considering the other two items, جلباب (a loose garment covering the body from neck to feet) is successfully approximated to ‘*gown*’ in English, while الروب ‘robe’, which is a borrowing designating the kind of gown worn when taking a bath, is unjustifiably approximated to ‘a dressing gown’. To bring out this cultural nuance, the translator could have maintained the same lexeme (robe), adding a modifier, viz. ‘a bathroom robe’, in order to capture the extreme

informality of that encounter. Last, the gap فطير القرافة [pastry of graveyard], which is a kind of Egyptian pastry offered at the graveyard when visiting the dead, is rendered as '*mourning pastry*', thus substituting a more general term for a specific one. In this case, the reader is introduced to the function of the pastry independently of the location: that is, the pastry, according to the translation, may be served in any place, which is not the case. To render the gap more accurately in terms of culture transfer, the location at which the pastry is served needs to be pointed out, viz. '*graveyard pastry*'. One should note that the function of the referent here is incorporated in the location.

In some cases, several referential gaps belonging to different cultures become, through the passage of time, familiar internationalisms. Examples such as '*Rock and Roll*' روك آند رول, '*hamburger*' هامبرغر, and '*MacDonald*' ماكدونلد (American), '*pizza*' بيزا and '*pasta*' باستا (Italian), '*Allah*' الله, '*Imam*' إمام, '*hummus*' حمص, and '*falafel*' فلافل (Arabic) have become largely familiar worldwide. The translator is not expected to struggle with internationalisms in translation. Once recognized, they should be formally borrowed. A good clue for the translator's judgment would be *Wikipedia*, where such items are usually illustrated and many of them are displayed in pictures (for more details, see Almanna 2014**,** 74–93).

3.5.2 Phraseological Features

At the phraseological level, collocations and idiomatic expressions stand out as two important types of multi-word unit that often necessitate special attention from translators. They are a major component of the lexicon and constitute an indispensable element of lexical competence (Alexander 1978; Yorio 1980; Nattinger 1980; 1988; Aisenstadt 1981; Cowie 1981; 1988; Strassler 1982; Benson et al 1987; Baker and MacCarthy 1987; Sinclair 1987; 1991; Farghal and Obeidat 1995; Farghal and Al-Hamly 2004; 2007, among others). In terms of translation, Shakir and Farghal (1992) argue that collocations are more communicatively useful than idioms because they are more familiar in discourse and only with difficulty can they be replaced by individual lexical alternates. For example, the English collocation '*public support*' and its Arabic counterpart الدعم الشعبي are only awkwardly paraphraseable in translation. By contrast, idioms are less common in discourse and are usually replaceable by lexical alternates. For instance, the Arabic idiomatic expression حبرٌ على ورق [ink on paper] and its English counterpart '*dead*

letter' can be replaced (albeit at the expense of the text's emotiveness) by غير مفعّل and '*unimplemented*' in the two languages, respectively.

Collocations, to start with, manifest the behaviour of words when they combine or keep company with each other. Word company may be derived predictably from the primary meaning of a word, in which case semantic correspondence will often obtain between languages. For example, the English verb '*pay*' can collocate freely with words relating to money, viz. *pay wages* يدفع الأجور, *pay debts* يدفع الديون, *pay the ransom* يدفع الفدية, *pay the rent* يدفع الأجرة, and so on. In all these collocations, the collocator '*pay*' maintains its primary meaning, hence the ease of rendering them into Arabic. However, the verb '*pay*' predictably collocates with a few other items that have nothing to do with money, viz. *pay attention* يعير الانتباه [lend attention], *pay a visit* يقوم بزيارة [perform a visit], *pay a compliment* يعبّر عن الإعجاب [express admiration], and *pay respect* يعبّر عن الاحترام [express respect]. In all these cases, the verb '*pay*' has acquired collocational/secondary senses that largely differ from its primary sense. Hence semantic correspondence rarely obtains between English and Arabic in collocations that sail away from primary sense.

Collocations that feature secondary rather than primary senses may present the most problematic area for student translators (and even for practitioners) for two reasons: firstly, they are mostly lexicalized differently between any two languages, and secondly, they do not usually lend themselves to acceptable paraphrase in the TL (for more details, see Shakir and Farghal 1992; Farghal and Obeidat 1995; Farghal and Al-Hamly 2007). Consequently, the only guarantee of dealing with collocations appropriately is the translator's possession of a good bank of them in the language pair. By way of illustration, following are some English collocations juxtaposed with their Arabic counterparts:

(76)

a.	heavy rain	[pouring rains]	أمطار غزيرة
b.	heavy sleep	[deep sleep]	نوم عميق
c.	heavy meal	[fatty meal]	وجبة دسمة
d.	heavy fog	[condensed fog]	ضباب كثيف
e.	heavy smoker	[person extreme in smoking]	شخص مفرط بالتدخين
f.	heavy sea	[wavy sea]	بحر مائج
g.	heavy industry	[heavy industry]	صناعة ثقيلة
h.	heavy traffic	[traffic crisis]	أزمة مرورية
i.	heavy demands	[demands difficult to achieve]	مطالب صعبة التحقيق

A close examination of the above English collocations points to three possibilities when rendering them into Arabic. The first possibility, which is the least likely, is to have semantic/formal correspondence in lexicalization, as in (76g) where the primary sense of the collocator '*heavy*' is maintained. The second, which is the most likely, involves corresponding collocations where the collocator '*heavy*' is lexicalized differently in Arabic as in (76 a, b, c, d, f, and h). The translator's ability to call up TL collocations that differ in lexicalization but have the same communicative value is a foundation stone as regards the naturalness of the translation product. Some translations may sound unnatural simply because the translator fails to access correct collocations in the TL by either imposing the first possibility or unjustifiably resorting to paraphrase, which is the third option. This option may be appropriately followed when the SL collocation does not correspond to a TL collocation (whether formally or functionally) as in (76 e and i). Thus, the paraphrase strategy in rendering a collocation is necessitated when the TL does not have a familiar lexicalized collocation.

To observe actual problems that may arise from a mishandling of English collocations, following are some Arabic examples extracted from published translations:

(77) وقد **عزمت** المنظمة **قرارها** لإعطاء الجائزة للسيد أوباما.
[The organization **intended its decision** to give the award to Mr Obama]

(78) لقد كان هروبا في آخر لحظة.
[It was a last moment flight]

(79) بدأت مسئولة العلاقات العامة التي عملت على **صيانة الضرر** الناجم عن أشخاص يطلقون العنان لأهوائهم مثل . . .
[The officer of public relations who worked on **maintaining the damage** resulting from persons unleashing their whims like . . . started . . .]

(80) . . . وكانت الأسلاك الكهربائية تلصق **بأعضائهم الجنسية**.
[. . . and the electric wires were attached to their **sex organs**]

To explain, the English collocations '*make a decision*' يتّخذ قراراً [take a decision], '*have a narrow escape*' ينجو بأعجوبة [escape miraculously], '*maintain the damage*' إصلاح الضرر [repair the damage], and '*sex organs*' الأعضاء التناسلية [reproduction organs] in (77)–(80) respectively have been erroneously translated into Arabic. Except for (78), which is an erroneous paraphrase '*It was a last moment flight*' of the English collocation '*have a*

narrow escape', the Arab reader would be struck by the unnatural Arabic collocations in the examples above.

Idiomatic expressions, for their part, are frozen expressions whose unitary meaning cannot be worked out from the dictionary meaning of the individual words in them. Such idiomatic expressions usually render the text more emotive. In terms of translation, however, the tinge of emotiveness furnished by idiomatic expressions can be maintained only when they appropriately lend themselves to rendering into corresponding TL expressions (whether in form or function). Otherwise, their communicative import is rendered apart from the idiomatic phraseologies (for more details on strategies to translate idioms, see Newmark 1988 and Baker 1992). Following are some illustrative examples:

(81) It started **rain**ing **cats and dogs** when Peter met his **blind date** at the park.

(82) بدأت **تمطر كأفواه القرب** عندما قابل بيتر **فتاته التي يجهل هويتها** في المتنزه.
[It started **raining like mouths of goatskins** when Peter met **his girl whose identity is unknown to him** at the park]

(83) اضطر المضربون إلى **رفع الراية البيضاء** وقبول تسوية جائرة مع الشركة.
[The strikers had to **hold the white flag** and accept an unfair settlement with the company]

(84) The strikers had to **throw in the towel** and accept an unfair settlement with the company.

(85) The Syrians are caught **between the devil and the deep blue sea** – their leaders cause great suffering, but an invasion would bring many other problems.

(86) لقد **وقع** السوريون **بين فكي كمّاشة،** ففي الوقت الذي يسبب قادتهم الكثير من المعاناة، سيجلب الغزو الأجنبي مشاكل عدة.
[The Syrians **fell between a pair of pincers**; while their leaders cause much suffering, a foreign invasion would bring many problems]

(87) من منظور تاريخي، يعدّ ابن خلدون منظراً **لا يشق له غبار** في علم الاجتماع.
[From a historical perspective, Ibn Khaldun is considered a theorist **whose dust cannot be penetrated** in sociology]

(88) From a historical perspective, Ibn Khaldun is considered a **past master** theorist in sociology.

Except for the idiomatic expression '*blind date'* in (81), which is paraphrased because there does not exist a corresponding idiomatic expression in Arabic, the other idiomatic expressions in (82)–(88) travel idiomatically (functionally) between the two languages. One should note that the major challenge for translators here is to recognize the idiomatic expression as well as understand its meaning before starting to search for a rendition. While the maintenance of the emotiveness in the SL text needs to remain a priority in rendering idiomatic expressions, there are cases when paraphrase may be the only available option. Witness how the two English idiomatic expressions in (89) and (91) may have to be paraphrased into Arabic in (90) and (92), respectively:

(89) The gap between **the haves and have-nots** still shows up clearly at the parliamentary elections.

(90) ما زالت الفجوة بين **الأغنياء والفقراء** تظهر بوضوح في الانتخابات البرلمانية.
[The gap between **the rich and the poor** is still clearly visible in the parliamentary elections]

(91) The officials **went through the roof** when a local newspaper published a report about corruption.

(92) **استشاط** المسئولون **غضباً** عندما نشرت إحدى الصحف المحلية تقريراً عن الفساد.
[The officials **became so angry** when a local newspaper published a report about corruption]

Sometimes, idiomatic expressions correspond formally between English and Arabic while maintaining the same communicative value or, alternatively, are employed with different imports. Note how the idiomatic expressions '*be all ears*' كلّي آذان صاغية and '*mop/wipe the floor with somebody*' يمسح الأرض بشخص ما correspond both in form and meaning, while *'Cinderella'* سندريلا and '*wash one's hands of somebody/something*' يغسل يده من شخص/شيء ما convey different imports in the two languages. To explain, the former '*Cinderella*' indicates bad, unfair treatment in English, but it signifies outstanding beauty in Arabic; the latter means disassociating with someone/something in English (i.e. to stop dealing with the entity in question), whereas it means stopping pinning hopes or relying on someone/something in Arabic. Translators, therefore, need to be wary of formal similarity between idiomatic expressions as they might turn out to be idiomatic false friends (for more details, see Taylor 1998; Al-Wahy 2009).

Following are two authentic examples from the Arabic version of *Newsweek* where the two strategies of calling up a TL idiomatic expression and paraphrasing the idiomatic expression are employed, respectively:

(93) The Fayeds have **turned** the pre-bid House of Fraser strategy **on its head**.

(94) الإخوة الفايد قد **قلبوا** إستراتيجية هاوس أوف فريزر على عرض الامتلاك **رأساً على عقب**.

(95) Many Americans thought that Hillary Clinton would be the democratic nominee for president, but **a dark horse**, Barak Obama was instead.

(96) اعتقد الكثير من الأمريكيين أن هيليري كلنتون ستكون مرشح الحزب الديمقراطي لمنصب الرئيس ولكن اوباما **وهو شخص لم يكن معروف**، هو من أصبح مرشحاً لهم.

Apart from the general quality of the translation, the English idiomatic expression '*turn something on its head*' in (93) is correctly rendered into the Arabic idiomatic expression يقلب الشيء رأساً على عقب [turn the thing's head on its bottom] in (94). By contrast, for lack of a corresponding Arabic idiomatic expression, the English idiomatic expression '*a dark horse*' in (95) has been reduced to its basic sense in (96), viz. وهو شخص لم يكن معروف [who is a person who was not well-known].

3.6 Conclusion

Being fundamentally a linguistic exercise, the translation process needs to involve a close consideration of all linguistic aspects of the text, including phonological, morphological, syntactic, and semantic features. The present chapter has selectively explored, with ample illustrative examples, linguistic features that translators need to be alerted to in their work. In particular, various strategies for handling linguistic parameters have been investigated in the hope of bringing them into the consciousness of practicing translators. The discussion also offers insights into further investigations of linguistic considerations in translation activity. Together with other considerations, including the textual, pragmatic, cultural, stylistic, and so on (see subsequent chapters), the translator's work will definitely become an informed act.

CHAPTER FOUR

TEXTUAL ASPECTS OF TRANSLATION

4.1 Overview

Drawing on the preference hypothesis claimed by Blum-Kulka (1986/2004, 19), Baker (1992, 183) holds that every language has its own stylistic conventions and preferences in using certain textual patterns, that is, cohesive devices, thematic patterns, and parallel structures. Obligatory textual shifts occurring due to specific linguistic systems will be ignored in this chapter, shifting the focus towards optional textual shifts occurring due to differences in stylistic preferences among languages. In the analysis of text organization, in particular with relation to translation, the concept of cohesion comes to the fore. "The topic of cohesion . . . has always appeared to be the most useful constituent of discourse analysis or text linguistics applicable to translation", comments Newmark (1991, 69).

A large number of linguists have dealt with the issue of cohesion, for example Halliday and Hasan (1976), Brown and Yule (1983), Newmark (1988; 1991), Hatim and Mason (1990), Bell (1991), Hoey (1991), Baker (1992), Eggins (1994), Thompson (1996), Stillar (1998), Titscher et al (2000), and Dickins et al (2002). Investigating the definitions that are given by the authors above, one can infer that cohesion involves "semantic relations" (Halliday and Hasan 1976, 4), or "semantic ties" (Eggins 1994, 88), that is, the meanings of some elements of a text cannot be decoded without reference to other elements within the text. In addition to involving semantic relations, cohesion is a "textual phenomenon" (Thompson 1996, 147), or "surface relations" (Baker 1992, 218). Cohesion, as Halliday and Hasan (1976, 9) indicate, can be intra-sentential or inter-sentential. They elaborate that cohesive relations between sentences are "the ONLY source of texture", that is, the only source of text organization that can contribute to text cohesion, "whereas within the sentence there are the structural relations as well" (capitals theirs). That is why these cohesive devices are very clear between sentences. They identify five types of cohesion, namely reference, substitution, ellipsis, conjunction, and lexical cohesion. However, some cohesive devices do not

fall under any of these headings, devices such as thematic progression, parallel structures, continuity of tense, aspect and mood, and the like (cf. Hall 2008, 171).

Studies on cohesion shifts between Arabic and English (cf. Al-Jabr 1987; Hoey 1991; Baker 1992; Abdulla 2001, among others) demonstrate that Arabic and English have different textual conventions and preferences in the use of certain patterns of cohesion, in particular lexical repetition, reference, and conjunction.

4.2 Lexical repetition

From a textual perspective, the most common device for holding stretches of language together as a text is the use of reiteration. Contrastive studies (Al-Jabr 1987; Abdulla 2001, among others) show that there is a tendency in Arabic towards the use of lexical repetition, rather than lexical variation. Such density of repetition in Arabic is ascribed to certain factors. First, the consonantal root system can generate many derivations related semantically to one another. Al-Jubouri (1983 cited in Al-Jabr 1987, 107) identifies three levels at which repetition occurs in Arabic. These are 'the morphological level', 'the word level', and 'the chunk level'. Dickins et al (2002, 100), having labelled Al-Jubouri's terms differently, add a fourth one, that is, 'root repetition'. Second, communities, due to their socio-cultural considerations of world experience "promote different thresholds of tolerance for features such as recurrence and degree of lexical variation" (Hatim and Mason 1997, 32). Third, Modern Standard Arabic preserves the tradition of repetition from Quranic discourse, which is highly characterized by repetition as a rhetorical device (see Abdulla 2001, 290). Fourth, the rhetorical function of lexical repetition in Arabic is different from that of English. Williams' views (1983) are supported by Al-Jabr (1987, 110), who holds that in Arabic "the same point is revisited at different stages and this brings about much lexical repetition". According to Abdulla (2001, 291), repetition has basically two functions. The first one is "sound symbolism", while the other "depends on an individual poet's use or intention of repetition". In a direct link to the issue of translating lexical repetition, Abdulla (p. 301) comments:

> Translators handle reiteration in one of three ways: translate repetition as repetition; opt for variation; or completely ignore it. Although there are as yet no established rules concerning the translation of repetition, it seems that in non-literary contexts, and unless reiteration is markedly motivated, it is safe to translate it as variation. In literary works, however, translation

> of repetition should be approached with greater caution because it is always foregrounded, and hence its translation as repetition is recommended. Variation or omission of repetition in translating literature could result in gross misjudgment and distortion of the author's intention.

Quite clearly, Abdulla is confused between the two terms: reiteration and repetition. In the sense of Halliday and Hasan's (1976) use of the term, reiteration does not mean simply the repetition of the same lexical item, but covers certain relations that hold between lexical items, such as synonymy, as in '*big*' and '*large*'; hyperonymy-hyponymy, as in '*lawyer*' and '*solicitor*', and general words, as in '*burger*' and '*chicken burger*'. Most interestingly, Fareh (1988, 242), in his PhD dissertation titled "Paragraph Structure in Arabic and English Expository Discourse", concludes that lexical repetition is the most frequent cohesive device in both Arabic and English, "accounting for 64.8% of the total cohesive devices in Arabic and 73% in English". This finding contradicts the general belief that Arabic is more inclined to employ lexical repetition than English.

Similarly, Al-Khafaji (2011, 155) arrives at the conclusion that "Arabic and English exhibit very similar overall proportional ratios in the frequency of lexical 'recurrence' and 'variation'". However, he argues, the general assumption that lexical repetition is more frequent in Arabic is due to different distributional patterns such as length and density of lexical chains. For example, lexical chains in Arabic are longer than in English and the distance of lexical repetition is much shorter in Arabic lexical chains than it is in English, a fact which leads to a higher density of lexical repetition.

With this in mind, one has to view claims relating to Arabic repetition in general (Kaplan 1966; Johnstone 1991) and lexical repetition in particular cautiously. It seems that lexical reiteration in *form* 'recurrence' and in *meaning* 'variation' is a key cohesive device in both Arabic and English. However, the frequency of this type of cohesion is sensitive to text-type. For example, Al-Jabr (1987, 2) maintains that while "fictional narratives largely cohere through pronominal reference, editorial and science texts derive much cohesion from lexical repetition" (for similar conclusions, see also chapter 6 in Al-Khafaji 2011, 163–200).

In terms of translation, lexical repetition may be rendered as lexical repetition in the TT or, alternatively, may be changed into another cohesive device such as pronominal reference, ellipsis, or substitution, as

can be illustrated in the following excerpts from an Arabic short story by Abdul Haq (1992), which is translated into English as '*Bus Walk*' by Roberts (1995):

(1) وهناك سلوى **حبيبتي** الوحيدة، **حبيبتي** التي لا توصف . . . إنها **حبيبتي**، **حبيبتي** أنا . . . ألا يكفي ذلك لكي تعرف سلوى؟

[And there's Salwa, my only beloved, my indescribable beloved . . . she's my beloved, **my** beloved. . . . Isn't that enough for you to know Salwa?]

(2) And there's Salwa, my one and only **beloved**, my marvellous, indescribable **beloved**. She's my **sweetheart**, my **sweetheart**. Isn't it enough for Salwa to be my **sweetheart** for you to know who she is?

(3) لقد كنا – أنا و**سلوى**، نجلس في المقهى الصغير . . . كانت ملامح وجهها تشبه ملامح وجهك أنت . . . وفجأة . . . خطفت **سلوى** حقيبتها السوداء الصغيرة وشبت على قدميها.

[We were - I and Salwa, sitting in the little coffee shop ... Her face features resembled your face features ... and suddenly ... **she** grabbed her little black handbag and jumped to her feet]

(4) **Salwa** and I were sitting in the little coffee shop. . . . Her facial features – like yours – were. . . . Then all of a sudden . . . **she** grabbed her little black handbag and jumped to her feet.

(5) لم تذهب سلوى بعيداً، بل انتقلت إلى **مائدة** ملاصقة **للمائدة** التي كنا نجلس إليها . . . إنه مقهى صغير . . . لا يتسع إلا **لمائدتين** أو **مائدة** واحدة، إنها على الأرجح **مائدة** واحدة.

[Salwa didn't go far; rather she moved to the **table** next to the **table** which we were sitting at. . . . It's a small coffee shop. . . . It accommodates but two **tables** or just one **table**. . . . It is probably one **table**]

(6) Salwa didn't go far away. All she did was move over to the **table** right next to **ours**. . . . It's a small coffee shop . . . there's only room for two **tables** . . . or just one **Ø**. Yes . . . it probably won't accommodate more than one **Ø**.

The translator, Nancy Roberts (an English native speaker and a reputable translator of Arabic literature) has opted for several strategies in rendering lexical repetition in the above excerpts. In the first excerpt, she has employed both recurrence and variation in rendering it. One can notice that the TT invests lexical repetition as a cohesive device even to a greater extent than the ST: viz. there are five instances of lexical repetition in the TT corresponding to four instances in the ST. In the second excerpt, the translator has replaced lexical repetition with pronominal reference, which is a familiar strategy in translation activity. In the last excerpt, two cohesive devices (deletion and substitution) are used to replace lexical repetition in the TT: viz. the five instances of

lexical repetition (recurrence cases) in the ST correspond to only two instances of recurrence (table/tables) in the TT. The other instances have been replaced with deletion (two instances) and substitution (one instance of the possessive replacing the head noun, that is, *'ours'* for *'our table'*).

Similar options in handling lexical repetition are available when translating from English into Arabic, as can be illustrated in the following English excerpt along with its Arabic translation: (*The Woman in White* by W. Collins 1860/2010)

(7) I never saw **my mother** and my sister together in **Pesca**'s society, without finding **my mother** much the younger woman of the two. On this occasion, for example, while **my mother** was laughing heartily over the boyish manner in which we tumbled into the parlour, Sarah was picking up the broken pieces of a teacup, which **the professor** had knocked off the table in his precipitate advance to meet me at the door.

(8) أضف إلى ذلك أنه خلال استقبال **والدتي** وشقيقتي لصديقي **بيسكا**، كانت الأولى تبدو أكثر حيوية من الثانية بطريقة ترحيبها به وسلوكها تجاهه. فمثلاً في هذه المناسبة، كانت **والدتي** تضحك جذلاً من طريقة تهالكنا على الأريكة، بينما كانت سارة تقوم بلملمة بقايا فنجان شاي تحطّم نتيجة ارتطام **بيسكا** به وهو يسرع للالتقاء بي عند الباب. (ذات الرداء الأبيض/ دار البحار 2003)

[Add to this that during reception of my **mother** and sister of my friend **Pesca**, the former seemed more lively than the second in her welcoming him and behaving towards him. For example on this occasion, my **mother** was laughing heartily over tumbling on the sofa, while Sarah was gathering the remains of a teacup broken as a result of **Pesca** bumping into it as he hurried to meet me at the door]

As can be seen, the three cases of recurrence (my mother) in the English text have generated only two instances (والدتي) in the Arabic translation, the third having been replaced with a reference marker (الأولى). By contrast, the case of lexical variation in the ST (Pesca/professor) has been replaced with lexical recurrence (two instances of بيسكا 'Pesca'). Apparently, while reiteration in its formal and semantic manifestations plays a key role in both Arabic and English discourse, it is possible in both languages to replace some of its occurrences with other cohesion types. The density of reiteration in the ST, which needs to be borne out in the TT, depends on the type of text we have, for example, literary versus scientific or legal text.

4.3 Reference

In general, any language has certain items that can be utilized by the language user as referential words. These words cannot be interpreted in

their own right, so the reader/hearer has to look for their interpretation elsewhere, either inside or outside the text. Halliday and Hasan (1976, 33) state that there are two main types of co-reference: ‘endophoric reference’ (i.e. textual reference) and ‘exophoric reference’ (i.e. situational reference).

Arabic and English differ in using referential words in terms of explicitness (Aziz 1993). In the same vein, Baker (1992, 183) elaborates: “Within the same language, text type seems to be an important factor in determining the choice of pattern”, let alone across languages. She goes on to stress that “each language has what we might call general preferences for certain patterns of reference as well as specific preferences that are sensitive to text type”. Consider the following example quoted from ‘Abdulsattār Nāsir’s story ثلاث قصص ليست للنشر ‘*Three Stories not for Publishing*’ (translated by and cited in Almanna and Al-Rubai’i 2009, 14–15):

(9) لذلك عاش الناس في مسرة وابتهاج . . . ولم يأت أحد على ذكر الوزير أو الحارس أو الملكة التي كانت سيدة الجميع

[Therefore the people lived happily and merrily. . . . And no one mentioned the minister or the guard or the queen, who was the mistress of all]

(10) In this way the people carried on, happy and contented. No one ever mentioned the treasurer, the guard or even the queen, who once had been the mistress of all.

In discussing referential words and their effects on the way in which information is presented by the translator, the relative pronoun التي ‘*who*’ in the above extract is a good example. In Arabic, with relative pronouns it is easier to determine to which preceding noun a particular relative pronoun refers as they show differences in number and gender. Therefore, the relative pronoun التي in the above example undoubtedly refers back to الملكة ‘*the queen*’. In English, however, due to the lack of such a characteristic, it is sometimes difficult to determine to which preceding noun a particular relative pronoun refers unless one relies on the context and/or co-text, or the order of the preceding nouns as the relative pronoun most likely comes immediately after the noun referred to (for more details on differences between Arabic and English in this regard, see Aziz 1989, 149–153).

Sometimes, the reference marker may be underspecified in the ST, whereas it needs to be sufficiently specified in the TT, as can be illustrated in the excerpt below: (*The Woman in White*)

(11) . . . with a reading easel fastened on **one of its arms**, and a little table on **the other**. (*The Woman in White*)

(12) . . . وبيده حامل للقراءة مثبت في **ذراع الكرسي**، وطاولة صغيرة مثبتة في الذراع الأخرى. (ذات الرداء الأبيض).
[. . . and in his hand [was] a reading easel fastened in the arm of the chair and a small table fastened in the other arm]

Apart from the explicitation in replacing pronominal reference with a lexical noun, that is, الكرسي '*chair*' for *'its'*, Arabic requires the use of the dual form when referring to the arms of a chair (something which is left implicit in English) in a contrastive structure as the one above. Hence, the Arabic translation above is ill-formed textually. This is caused by the inability of the translator to cope with the interaction between the reference marker and the semantic and grammatical characteristics of the explicit head noun ذراع '*arm*'. Consider the correct rendering below:

(13) . . . وبيده حامل للقراءة مثبت في **إحدى ذراعيّ الكرسي**، وطاولة صغيرة مثبتة في الذراع الأخرى.
[. . . and in his hand [was] a reading easel fastened in **one** of **the (two) chair's arms** and a small table fastened to the other arm]

In some cases, a lexical noun may function as a discourse reference marker whose referent is recoverable from the co-text. Translators often explicitate such reference markers for the purpose of clarity, as can be noted in the following excerpt:

(14) You have nobly deserved everything that I can do for you, as long as we both live. Whatever **the end** is you shall know it. (*The Woman in White*)

(15) أنت جدير بكل ما يمكنني تقديمه لك طالما كلانا على قيد الحياة. ومهما تكن **نهاية هذه الأحداث العصيبة** ستكون مطلعا عليها. (ذات الرداء الأبيض)
[You deserve all that I could offer you as long as we both live. And whatever will be the end of these distressing events you will know it]

4.4 Conjunction

Conjunction is a systematic way to connect the next part of the text to what has been mentioned earlier; it "involves the use of formal markers to relate sentences, clauses and paragraphs to each other" (Baker 1992, 190). Nation (cited in Al-Kredey 2000, 38) states that if a conjunct is used to achieve conjunction, then the relationship is 'marked'; otherwise, the relationship is 'unmarked'. A conjunct "does not set off a search backward or forward for its referent, but it does presuppose a textual sequence, and signals a relationship between segments of the discourse" (McCarthy 1991,

46). Traditional grammarians (cf. Eckersley and Eckersley 1960; Coe 1998) classify conjuncts into two main types: coordinating conjuncts, which are used to join individual words, phrases, and independent clauses, and subordinating conjuncts, which are used to join dependent clauses that cannot stand on their own to give a complete sense.

Rendering a marked relationship into unmarked, or the other way round, is governed by the language preference and whether such conceptual relations can be inferred via world knowledge or not. At the level of cohesion, translators who follow TL patterns to make the TT smoother will sacrifice accuracy for the sake of naturalness. Again such a decision will depend on "the purpose of the translation and the amount of freedom the translator feels entitled to in rechunking information and/or altering signals of relations between chunks" (Baker 1992, 201). Language preference cannot be taken for granted since within the same language, genres are not identical in the way they use conjunctions – some genres are "more conjunctive" than others (ibid., 196). This requires the translator to be aware, in addition to the textual preferences, of demands of genre and text type in the interfacing languages while deciding on the appropriateness of the local strategy. Baker (ibid., 192) stresses: "Languages vary tremendously in the type of conjunction they prefer to use as well as the frequency with which they use such items". These differences in the way that languages organize their texts require translators to strike a balance between the textual constraints imposed on them and the selection of the most appropriate local strategy. In other words, these textual differences require translators to prioritize among competing elements so as to opt for a local strategy, or a combination of more than one, that would minimize the loss that might occur through the nexus of translation. In the following example quoted from Karīm ʻAbid's (2010, 63) story غرام السيدة (ع) '*The Passion of Lady A*' and translated by Eric Winkel (2010, 62), the translator, except for punctuation, has followed closely the way the content is packaged in the ST:

(16) في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تَنهدَّ بها وتنهمر على أشجار الرصيف المجاور، لكنها تماسكتْ على الكرسي .

[In her luxurious, quiet apartment, when Lady A was expecting him to pass by, she felt that the balcony was about to collapse and pour down the trees on the neighbouring sidewalk, but she pulled herself together in the chair]

(17) In her grand, stately apartment, while Lady A was waiting for her passer-by, it seemed to her that the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk. But she pulled herself together in the chair.

In this way, the translator has opted for an identical structure of packaging information which would obscure the meaning of the original. That is, the Arabic text states clearly that ‘Lady A’ was sitting in a chair at the balcony. The translation, however, leaves this fact unclear: Was the lady sitting in a chair inside her apartment or at the balcony? The Arabic text makes this point clear by the employment of the resumptive pronoun ها ‘*her*’ in بها ‘lit. *in her*’. Had the translator opted for a more TT-oriented syntax, he would have restructured the propositions as follows:

(18) Lady A was sitting at the balcony in her grand, stately apartment. She was expecting him to pass; she felt the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk, but she pulled herself together in the chair.

As can be seen, the first two propositions in the Arabic text ‘*she was sitting at the balcony . . .*’ and ‘*she was expecting him to pass*’ are conjoined by subordination, whereas they are restructured as separate sentences in the translation, thus obtaining clarity in the TT by altering the way information is packaged. That is, what is felt to be a subordinate proposition in the ST is justifiably presented as a main proposition in the TT. In this regard, Shen (1987, 185) comments that the way “in which the syntactic units are connected (say, whether subordinated (one to another) or coordinated (with or without punctuation in between))” plays a vital role in determining the pace of the processes involved. However, one should note that travelling between coordination and subordination is a common practice aiming at naturalizing the flow of discourse in translation practice. In terms of conjunction, the Arabic text is more explicit than the English translation: viz. English aspect (past progressive) and punctuation (the period) replace the Arabic subordinator عندما ‘*when*’, and punctuation (the semicolon) replaces the Arabic coordinator و ‘*and*’. However, the strong semantic relation signaled by the contrast marker لكن ‘*but*’ is needed in both Arabic and English to successfully orient the reader.

When dealing with conjunction, one important point to note when translating between English and Arabic is the fact that English texture is largely implicative/asyndetic while Arabic discourse is predominantly explicative/syndetic (Baker 1992; Hatim 1997; Al-Hamly and Farghal 2004; Al-Khafaji 2011; Farghal 2012, among others). This textual mismatch necessitates a reduction in the number of conjunctions when translating from Arabic into English and an increase in the number of conjunctions when working from English into Arabic. Without accounting for this fact, the Arabic translation would most likely sound flat and

incohesive, whereas the English translation would be awkwardly explicit and lacking in naturalness. Observe the following English excerpt (from *The Woman in White*), along with its Arabic published translation:

(19) The only sign I detect of the struggle it must cost her to preserve appearances at this trying time, expresses itself in a sudden unwillingness, on her part, ever to be left alone. Instead of retreating to her own room, as usual, she seems to dread going there.

(20) **و**الإشارة الوحيدة التي أمكنني ملاحظتها **و**الدالة على ما يعتمل في داخلها، **و**الصعوبة المتناهية التي تواجهها في المحافظة على مظاهر العروس السعيدة، كانت رفضها البقاء بمفردها **و**لو لحظة واحدة. **فبدلاً** من اللجوء إلى غرفتها كما كانت تفعل سابقاً، كان يبدو عليها أنها كانت تخشى القيام بذلك العمل كلّياً.

Unlike the English text, the Arabic text invests cohesion through the employment of four instances of the coordinator و ‘*and*’ and one instance of the coordinator فـ ‘*so*’. Without these cohesive devices, which have no corresponding elements in the English text, the Arabic text would be awkward and incohesive. To appreciate this textual discrepancy, following is a back translation of the Arabic text:

(21) **And** the only signal which I could notice **and** (whose) signification revealed what was going on inside her **and** the extreme difficulty which faces her in preserving the appearances of a happy bride was her rejection to stay alone **and** even for one moment. **So** instead of retreating to her room as she had been doing previously, she seemed afraid of doing that act completely.

Other things being equal, one can readily see how tediously explicit the English text will be if we are to follow the cohesion network in Arabic. The Arab reader, however, would feel a discoursal gap if any of the conjunctions in the Arabic translation above is left out because it is these conjunctions which naturalize and smooth the flow of discourse and, subsequently, render it acceptable.

In some cases, the suppressed logical relationship in English must be brought to the surface in Arabic by the use of a conjunction. Consider the suppressed cause-result relation in English and its explicit counterpart in Arabic in the example below:

(22) I have resolved to prolong our stay for another week at least. It is useless to go back to Limmeridge till there is an absolute necessity for our return. (*The Woman in White*)

(23) قررت تمديد إقامتنا هنا أسبوعا آخر، **إذ** لا فائدة من العودة إلى ليميريدج ما لم يطرأ أمر ضروري يحتم عودتنا. (ذات الرداء الأبيض)

[I decided to extend our stay here for another week **because** there (is) no use of going back to Limmeridge unless something necessary happens (which) necessitates our return]

As can be seen, the Arabic text would not be cohesive without the causative conjunction إذ '*because/since*'.

Another important issue that needs to be pointed out when working between Arabic and English is the fact that Arabic discourse favours coordination in both its spoken and written modes, whereas English tends to use subordination much more commonly than coordination in written discourse. In this way, a predominantly paratactic Arabic text needs to feature more instances of subordination in English translation and, by the same token, a predominantly hypotactic English text is supposed to show more cases of coordination in Arabic. Witness how the following Arabic segment that involves four coordinate clauses has been rendered into two separate sentences featuring a subordinate phrase and a main clause each:

(24) خاف عاقبة الصمت فخرج عنه متهيباً مضطرباً ثم قال وهو يبذل قصارى جهده ليتمالك نفسه: . . . (بين القصرين ص 300)

[He feared the consequence of silence, so he exited it fearfully and uneasily then he said while exerting the extremes of his effort to control himself . . .]

(25) Afraid that silence would prove harmful, Yasin abandoned it fearfully and uneasily. Making a valiant effort to gain control of himself, he said, . . . (*Palace Walk*, Mahfouz 1990, p. 314)

It should be noted that following the paratactic structure of the Arabic example above would produce an unacceptable paratactic English text as below:

(26) He was afraid of silence, so he abandoned it fearfully and uneasily, and then he said and he was making a valiant effort to gain control of himself . . .

This being the case, the translator needs to be aware of this key textual mismatch between English and Arabic in order to produce acceptable translations. His or her ability to move from parataxis to hypotaxis and *vice versa* constitutes an important component of his or her translation competence when working with this language pair.

Equally important, syntactic structures and punctuation of the TL can play an important role in furthering or hampering the explicitness of the logical connectors. Al-Jabr (1987, 53) states that the realization of junctive relations is not always necessary. However, "their presence can facilitate the processing of text if they are not 'unduly frequent'". Since conjunction contributes to the rhetoric of a text and provides it with some interpretation, Baker (1992, 197) warns against exaggeration in normalization of semantic relations between chunks of information to live up to the TL preference. Such an adjustment in translation "will often affect both the content and the line of argumentation". However, translators need to be aware of the syntactic preferences of both languages that are relevant to the texture of discourse, for example, the fact that Arabic tends to avoid non-finite structures in favour of finite ones while English favours combining finite and non-finite structures in its discourse. Hence, an Arabic translation would usually relay several non-finite English segments into finite ones, as can be illustrated in the following examples: (Hemingway's *'The Old Man and the Sea'* 1952; Ba'albakī 1985 الشيخ والبحر)

(27) The sail was patched with flour sacks and, **furled**, it looked like the flag of permanent defeat.

(28) وكان الشراع مرقعاً بأكياس دقيق عتيقة، فهو يبدو **وقد طوي** على الشاكلة أشبه ما يكون براية الهزيمة السرمدية.

[The sail was patched with old flour sacks so it seemed and **it was furled** much like the flag of everlasting defeat]

(29) The old man's head was very old though **and with his eyes closed** there was no life in his face.

(30) ومع ذلك فقد كان رأس الشيخ هرماً جداً، ولم تكن على وجهه، **وقد أغمض عينيه**، أثار من حياة.

[And despite that so the old man's head was very old, and there weren't on his face, and **he closed his eyes**, any traces of life]

(31) The two sets of knives and forks and spoons were in his pocket **with a paper napkin wrapped** around each set.

(32) وكان قد وضع السكينتين والشوكتين والملعقتين في جيوبه، وجعلها مجموعتين مستقلتين **ولف كلاً منهما بمنديل من ورق**.

[And he had put the two knives and the two forks and the two spoons in his pockets, and (he) made them two independent groups and **(he) wrapped each of them with a paper napkin**]

As can be seen, the non-finite phrases in the ST have been replaced with finite clauses in the TT, viz. وقد طوي *'and it was furled'*, وقد أغمض عينيه '*and he closed his eyes*', and ولفّ كلاً منهما بمنديل من ورق '*and he wrapped a paper napkin around each set*', respectively. The translator, being aware of textual preferences, has avoided corresponding non-finite phrases in Arabic, viz. ومطوياً *'and furled'*, وعينيه مغمضتين '*and with his eyes closed*', وكل منهما ملفوف بمنديل من ورق '*and each of them wrapped in a paper napkin*', respectively. Apparently, the choice of an Arabic finite clause instead of an English non-finite-clause/phrase sounds more natural and normative in English-into-Arabic translation. The converse is true when translating from Arabic into English, as can be observed in the following example:

(33) **ولأنه الشيخ** فقد كانت له صداقة الإنجليز وعساكرهم. (Al-Absi 1992)
[And because he (is) the sheikh so he had friendship with the English and their troops]

(34) **Being in this privileged position**, the Sheikh had relations with the British soldiers. (Shunnaq 1996)

The translator, as can be observed in this example, has replaced the Arabic finite clause ولأنه الشيخ '*and because he is the Sheikh*' with the English non-finite phrase '*being in this privileged position*', which corresponds to the non-finite phrase وكونه في هذا الموقع المميّز in Arabic.

4.5 Conclusion

These differences in the way that languages organize their texts require translators, after having taken into account the demands of genre, text type, and desired level of naturalness versus accuracy, to strike a balance between the textual constraints imposed on them and the selection of the most appropriate local strategy. In other words, these mismatches require translators to question the degree of loss in translation so as to opt for a local strategy, or a combination of more than one, that will minimize such loss.

CHAPTER FIVE

CULTURAL CONSIDERATIONS AND TRANSLATION

5.1 Overview

In recent years, the focus of translation studies has shifted from endless debates about equivalence to broader issues, including culture and its effect on both the process and product of translation. Further, recent studies (cf. Snell-Hornby 1988/1995; Bassnett 1980) have shown that the translation process can no longer be seen as being merely between two linguistic systems, but is envisaged as being between two cultures. In this regard, Snell-Hornby (1988/1995, 46), echoing Vermeer's (1986) views, holds that translation is "a cross-cultural transfer, and the translator should be bicultural, if not pluricultural". Nida (1994, 157) defines culture as "the total beliefs and practices of a society. Words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect a society's beliefs and practices". Culture is not "a material phenomenon", consisting of "things, people, behavior, or emotion" (Goodenough 1964, 39–40). Rather, it is

> an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances.

This entails that there should be some sort of agreement among people in a given society to accept a new belief, behaviour, custom, moral, habit, emotion, or so on. It is this agreement that "seems to alienate any attempt to introduce any new beliefs, emotions, behaviours, etc. which [do] not conform to the society's communal memory" (Al-Taher 2008, 60).

Katan (1999, 26), however, defines culture as a "shared mental model or map" for interpreting reality and organizing experience of the world. This

model of the world, according to him, is a "system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behavior". Transferring a text from one language to another will not be without difficulties, in particular when SL people and TT people conceptualize their experience of the world in a different way. Nida and Reyburn (1981, 2) hold that the difficulties that arise out of cultural differences "constitute the most serious problem for translators and have produced the most far-reaching misunderstandings among readers". These cultural differences will definitely slow down the translator's progress while rendering the text at hand. Avoiding certain taboos, reconciling cultural clashes, satisfying certain cultural preferences, and so on, show how translators suffer while finalizing the draft of a TT (Mazid 2007, 39). Such cultural asymmetries place extra burdens on the translator, requiring him or her to probe the "deep/symbolic level . . . of the source language" in order to "capture the cultural implications meant by the source author" (Al-Masri 2004, 112). To this end, these cultural issues should be dealt with from "the perspective of cultural insider" (ibid., 112).

5.2 'Emic' versus 'Etic' Perspectives

The term 'emic' or 'insider' as opposite to 'etic' or 'outsider' was first introduced by the linguist Kenneth Pike (1954). These two terms 'etic', derived from phonetic, and 'emic', derived from phonemic, were created as a response to the "need to include nonverbal behavior in linguistic description" (Pike 1990, 18; also see Al-Masri 2004, 35; Almanna 2014, 56). Anderson (2003, 391) highlights the importance of taking into account both the 'etics' – the superficial level of the language – and 'emics' – the symbolic level of the language – while dealing with the text at hand.

To reflect such a symbolic level of language, translators adopt different local strategies. Consider the following example quoted from Mahfouz's (1961, 8) اللص والكلاب '*The Thief and the Dog*s', translated by Le Gassick and Badawi (1984, 14):

(1) ألم أعلّمك **الوقوف على قدمين؟**
[Didn't I teach you how to **stand on two feet**?]

(2) It was me, wasn't it, who taught you to **stand on your own feet**.

Here, the Arabic expression الوقوف على قدمين '*to stand on two feet*' has a number of different meanings, depending on the context in which it is used.

In such a context, it does not refer to the physical activity of standing on two feet, rather it is used figuratively – it simply refers to teaching somebody how to depend on him or herself (cf. Abdel-Hafiz 2003, 231). As such, the translators have succeeded in being insiders in the source culture, that is, understanding the cultural experience in the SL, and being insiders in the target culture, that is, encoding the cultural experience in the TL. In this example, it so happens that both languages, Arabic and English, linguistically conceptualize and utilize such a world experience in a similar way; therefore, a literal translation is sufficient. However, at many times, the translator falls into the trap of being a 'cognitive blinder'. That is, when the translator's over-familiarity with the source language leads him or her to assume/presuppose that the target reader is also familiar with the expression at hand (Al-Masri 2004, 140–41).

The employment of body parts in cultural expressions does not usually lend itself to literal translation, except where a happy coincidence occurs between the source language culture (SLC) and the target language culture (TLC), as in the example above. In several cases, the use of literal translation would fail to reach the intended metaphorical interpretation and would linger within the bounds of literalness. Witness how the translators Hutchins and Kenny (1990) have missed the cultural message in the following excerpt quoted from Mahfouz's novel بين القصرين '*Bain l-Qasrayn*' (1973):

(3) - كلاّ يا سيدي، إن ابني **لا يرفع عينيه** إلى جارة ولا إلى غيرها (بين القصرين، ص 123–124)

[No sir, verily my son **does not lift his eyes** to (female) neighbour or any other one]

(4) Of course not, sir. My son **doesn't lift his eyes to look at** a neighbor girl or anyone else. (Palace Walk, pp. 128–129)

The English translation above gives the impression that the referent (the speaker's son) walks around with his eyes fixed on the ground, not looking at anyone. In this way, the symbolic physical act (lifting eyes), which is used as an index of politeness, is interpreted literally apart from its metaphorical value. To capture the metaphorical meaning, the translator needs first to function as an insider in the SLC, which enables him or her to process the expression correctly within its own culture, and then functions as an insider in the TLC, which enables him or her to make transparent the metaphorical value of the expression in question. These two conditions met, a rendering such as the one below may be offered:

(5) Of course, sir. My son is **so polite that he wouldn't lift his eyes to look at** a neighbour girl or any other girl for that matter.

Note that this translation takes care of the cultural background that 'lifting eyes to look at girls' is not categorically prohibited; in this context it is linked to a boy's/man's having emotional/sexual intentions, which stereotypically concerns neighbour girls in the Arab culture.

As such, one can conclude that the translator should be an insider in both the SLC and TLC while dealing with culture-bound expressions. In other words, she or he needs to be an insider in the source culture using his or her knowledge to understand the SL culture-bound expression on the one hand, and be an insider in the target culture to record such an experience of the world in the TL. Let us consider the following rendition offered by Le Gassick and Badawi (1984, 17) in the following extract quoted from Mahfouz's (1961, 11) novel اللص والكلاب '*The Thief and the Dogs*':

(6) اسكت يا ابن الثعلب.

[Shut up you son of a fox]

(7) Shut up, you cunning bastard.

In this example, the translators have succeeded in being insiders in both the SLC and TLC. In general, the translation of swearing expressions is not an easy task as it "(a) refers to something that is taboo and/or stigmatised in the culture; (b) should not be interpreted literally; [and] (c) can be used to express strong emotions and attitudes" (Andersson and Trudgill 1990, 53). Being laden with these two types of constraints, namely cultural constraints imposed by the use of such a culture-specific expression, and norm-imposed constraints, that is, taking into account the TL reader's expectations, the translators have opted for a combination of both a cultural translation, '*bastard*', reflecting the swearing act, plus a pragmatic strategy, maintaining the connotative meaning associated with the word '*fox*', that is, '*cunning*'. Stylistically speaking, the use of a swearing expression reflects the degree of informality in the text since most of these swearing expressions are extracted from daily life. So, in order to "produce on the audience of the translation the same effect the original text produces on its audience" (Dobao 2004, 223), translators should reflect the degree of formality as a stylistic feature in the TT, which is another type of constraint (for more details, see chapter 9 in this book). In this regard, Dobao (2004, 223) comments:

> When the use of swearing or any other form of bad language is so frequent that it becomes a stylistic marker of the text, the equivalence of style becomes as important as the semantic equivalence.

The translation of culture-bound swearing expressions can be very challenging in conversational discourse as the same expression may lend itself to literal translation in one context but not in another. Consider the swearing expression in the two excerpts below:

(8) - كنت قبيل حضورك أتذكر سهرة الأمس واستعيد منظر الفار وهو يرقص، **الله يقطعه**. (قصر الشوق، ص 333)

[I was remembering just before you came last night's soiree and recovering al-Far's appearance while he was dancing, **may *Allah* strike him down**]

(9) "Just before you arrive I was remembering last night and what al-Far looked like dancing. **May God strike him down!**" (Palace of Desire, p. 323)

(10) - دعيني أتكلم، لا تقاطعيني، لا تتدخلي فيما لا تفهمين، انتبهي إلى عملك، **الله يقطعك**. (قصر الشوق، ص 348)

[Let me speak, don't interrupt me, don't interfere in what you don't understand, pay attention to your work, **may *Allah* strike you down**]

(11) "Let me speak! Don't interrupt me. Don't interfere in things you can't comprehend. Pay attention to your work. **May God strike you down**!" (Palace of Desire, p. 337)

Whereas the Arabic swearing expression الله يقطعه is intended as a flippant/intimate compliment in reference to the speaker's friend al-Far in the first excerpt, the speaker of the second excerpt intends the same swearing expression as a serious condemnation directed at the interlocutor. Not being aware of that, however, the translators Hutchins and Kenny (1991) have rendered it literally as '*May God strike him down/May God strike you down*' respectively in both cases. On the one hand, if we are to apply the insider/outsider model of cultural translation, we can readily see that the literal option in the first example is completely inappropriate as it could in no way function as a compliment in English. Hence, the translators have failed to function as 'insiders' within the TLC. To do so, they could have offered something like:

(12) "Just before you arrive I was remembering last night and what al-Far looked like dancing. **Hilarious, wasn't he?!**" (Palace of Desire, p. 323)

On the other hand, while the translators in the second excerpt have also functioned as 'outsiders' in the TLC, their literal rendering can, nonetheless, be interpreted as a serious condemnation, thus relaying the cultural value of the swearing expression, though not following the norms of the TLC in such contexts. To do so, they could have given something like:

(13) "Let me speak! Don't interrupt me. Don't interfere in things you can't comprehend. Pay attention to your work. **Damn it**!"

One should note that while the cultural mishap in the rendering of the first excerpt cannot be tolerated because it deviates seriously from the intended cultural message, the slight mishap in the translation of the second excerpt can be tolerated taking into account the *skopos* of the translation. That is, some translators may give priority to 'adequacy' over 'acceptability' (see chapter 2). Within the insider/outsider cultural model which brings culture into the spotlight, the translator also needs to strike a balance between the different constraints in translation activity (see chapter 2) in order to do justice to both cultures.

To see how different translators may jeopardize culture-bound expressions in translation, let us consider the two Arabic-into-English renderings below, which involve a Kuwaiti culture-bound element, viz. the concept of *'one-eyed vote'* صوت أعور in parliamentary elections. In this scene, a voter reports on what Ali Faraj (a parliamentary candidate) confided in him just before going into the polling room:

(14) - . . . he came close to me and whispered in my ear, "Look! I want **a one-eyed vote**". (Al- Maleh and Farghal, 2004, 223)

(15) - . . . he came close to me, whispering in my ear, "We want **your vote**". (Al-Sanousi, 2006)

To first explain the culture-bound expression, a 'one-eyed vote' means exercising only one of the two votes to which a voter is entitled in order to increase the chances of the candidate voted for. So, Ali Faraj wanted the voter to give him a vote and refrain from exercising the other vote. The first rendering opts for a literal translation of this cultural element, leaving it to the target reader to understand what it means based on the context, which the translators Al-Maleh and Farghal have deemed sufficient for that purpose. Surprisingly, however, in a questionnaire given to 10 native speakers (college students and teachers), only one informant was able to understand the said expression despite the fact that all the informants had

copies of the two translations in order to consult the context of this culture-bound expression. What does this mean? Probably, the translator needs to be more transparent when rendering culture-bound expressions by combining local strategies, for example, literal translation followed by parenthetical definition or paraphrase, thus hitting two birds with one stone. In this example, a parenthetical phrase following the culture-bound expression such as “(exercising one of the two votes only)” would do the job.

What about the other rendering? It was comprehensible and preferable to all the informants although the culture-bound element is completely lost. Consequently, the rendering does not cohere with the surrounding co-text in which the voter says that he did not listen to Faraj and exercised the right of two votes, albeit he was influenced by the big favour Faraj did him. As a matter of fact, he tells the reader that his first vote went to another candidate (Mohammed Farhan) while he happily (in the excitement of the said favour) gave the second (which he had planned to give to Fahd Al-Jasim) to Faraj. Here, one wonders what happened to this culture-bound element which functions as an important semiotic sign in the ST. This serious under-translation does not only cripple the TT in terms of cultural transfer, but it also distorts the coherence of the translation because it does not logically fit within the surrounding text (for more on this, see Farghal and Al-Masri 2000).

The polar opposition between foreignizing and domesticating culture needs to be reconciled in a way that ensures comprehensibility while not compromising cultural elements or, to fall back on Arab proverbial culture, to find a solution whereby ‘*the wolf does not die and the sheep do not perish*’ لا يموت الذئب ولا تفنى الغنم. That is why several translators rethink some of their renderings of culture-bound expressions when they republish their translations. For example, Le Gassick (1966, 26) rendered the Arabic proverb أصوم وأفطر على بصلة [I fast and breakfast on an onion] in N. Mahfouz’s novel زقاق المدق ‘*Midaq Alley*’ (1947, 26) as ‘*I am willing to go on a diet and have just an onion for breakfast*’. The translation sounds as a statement of a decision that deviates seriously from the cultural import: viz. it was uttered by Mrs. Afify as an ironic response reflecting her dissatisfaction with Umm Hamad’s suggestion to her to marry an old man. Apart from the mistranslated message, the translator’s attempt to domesticate the concept ‘*fasting*’ into ‘*dieting*’ is unsuccessful as the two cultural elements belong to different spheres: religion and health respectively. When Le Gassick republished his translation of the novel in (1975, 20), he changed his translation of the proverb to read ‘*What, “break*

a fast by eating an onion"!' This emendation, it can be observed, captures both the intended meaning, that is, the irony, as well as the spirit of the SLC by preserving the religious tinge and revealing the little worth of '*onions*' as a kind of food. In this way, the translator has effectively functioned as an insider in the SLC and as both an insider and an outsider in the TLC. Had he settled for being only an insider in the TLC, he would have offered something like '*What, marry an old man after waiting for so long?!*' This rendering, however, would relay the intended meaning but, at the same time, compromise the SLC.

The fatalistic nature of the Arab culture also has its say in English-into-Arabic translation. Many translators tend to introduce *Allah*-featuring expressions into their Arabic translations despite the fact that the SLC usually lacks such expressions. Consider the following examples:

(16) - Bastard: Fair fall the bones that took the pains for me. (Shakespeare's *King John* 1956, 77)

(17) - **وأسأل الله** أن يحسن إلى تلك العظام التي تعبت بحملي. (محمد 1960)
[And **I ask Allah** to reward those bones which tired with my pregnancy]

(18) - Baptesta: Well mayst thou woo, and happy be thy seed. (Shakespeare's The Taming of the Shrew, 1953, 8)

(19) - بابتستا: **وفقك الله** في سعيك إليها، وأسعد حظك معها. (Galamawi 1960)
[And **(may) Allah grant you success** in your search for her, and (may) Him grant you good luck with her]

As can be observed in the two examples above, the translators have introduced a religious colouring that is normative in the TLC in such speech acts. The two translations are both adequate and acceptable: they relay the intended messages in the most natural way by employing Arabic formulaic expressions, thus succeeding in being insiders in both cultures (for more examples, see Aziz, 1999). However, one should caution against the exaggeration in colouring an Arabic translation with a fatalistic perspective that does not exist in the English original. For example, Jaber (2013, 207–225) shows that Munīr Ba'albakī's Arabic translations of English literary masterpieces in the sixties and seventies frequently fall back on Islamic religious resources such as the *Quran* and *Hadīth*, thus misrepresenting the SLC and, at the same time, giving the target readers an erroneous impression about the original. While Jaber attributes this to the requirements of that period and the Islamic education of the Arab writers then, he calls for the retranslation of these classics in light of recent

translation theories and thinking where a more balanced treatment of culture would be offered.

One should note that translating from a liberal Anglo-American culture into a conservative Arab culture exposes culture-bound elements to ample domestication. To give but one area where such a practice may be clearly noticed, let us look at what happens to references to alcoholic drinks in the Arabic translation of Charles Dickens' novel '*Great Expectations'* (1860):

(20) - As soon as I emptied my pocket he started forcing the food I brought into his mouth, pausing only to take some of the **whisky**.

(21) - . . . حتى شرع الرجل في التهام الطعام الذي أحضرته، وكان لا يتوقف إلا ليرتشف بعضاً من **العصير**.

[. . . the man starting swallowing the food which she brought, and he didn't stop except for sipping some **juice**]

(22) - I have brought you, madam, **a bottle of white wine** and I have brought, madam, **a bottle of red wine**.

(23) - لقد أحضرت لك سيدتي احتفالاً بهذه المناسبة، **كعكة شوكالاتة**، كما أحضرت لك سيدتي **كعكة قشدة**.

[I brought for you madam celebrating this occasion, **a chocolate cake**, also I brought for you madam **a cream cake**]

(24) - We ate very well, and after dinner **a bottle of choice fine old wine** was placed.

(25) - أكلنا جيداً، وبعد تناول الغداء، وضعت **قدحاً من القهوة**.

[We ate well, and after eating lunch, she placed **a coffee pot**]

The replacement of alcoholic drinks with non-alcoholic ones or omitting them in the Arabic translation is a clear insider's perspective. One would not expect this practice to operate the other way round. For example, it would be very unlikely for the translator of Arabic into English to replace references to القهوة *'coffee'* with references to *'wine'* in an English translation. Thus, this unidirectional domestication of such cultural elements is largely controlled by the parameter of liberal versus conservative cultures. The liberality of the Anglo-American culture is manifest in several other areas such as sexual and religious matters, which are often a target for domestication when translating them into Arabic.

Cultural elements may involve subtleties that may escape translators or lead them into misrepresentation of the SLC. Let us look at an example

from Rjaa Alsanea's (2005) novel بنات الرياض '*Girls of Riyadh*', which was translated into English by the author and Marilyn Booth (2007). The narrator (p. 55) wonders whether there is a correlation between high social classes and Saudi girls' lack of sense of humour and merriness the way people believe there is a correlation between fatness and a good sense of humour. The ST makes no reference to the complexion of these girls. Looking at the translation (p. 51), we can see a clear reference to the dullness of upper-class blondies. Given the setting of the narration (Riyadh), the insider's perspective as manifest in the use of 'blondies' is clearly incongruent with the Saudi culture in particular and the Arab culture at large. This would be comparable to talking about Romeo and Juliet living in a tent set up in the middle of the desert. Besides, the main stereotypical attribute of 'blondies' in the Anglo-American culture is 'dumbness', which is completely irrelevant in the SLC. On the contrary, the Arab culture highly values this complexion in terms of beauty. In this way, what is meant in the ST to correlate with gender (females) and social class is erroneously portrayed as involving complexion.

Our last example below relates to gestures, which may be interpreted differently between Arabic and English:

(26) اقترب منها وجلس **ومدت يدها تربت على رأسه**. (الشطي، ص 18 في السنعوسي 2006)
[He approached her and sat down and she extended her hand **patting on his head**]

(27) He [a child] went close to her and **she put her hand on his head**. (Al Sanousi, 2006)

In the Arab culture, an adult's gesture of patting a child on the head signifies compassion and reassurance to the child. Despite the fact that the translator Al Sanousi, being a university professor of Arabic, understands what the gesture stands for in the Kuwaiti culture, she turns an emotionally-laden gesture into a mere physical act 'putting her hand on the child's head', which carries no social significance in the TLC. Even if the rendering were changed to a socially interpretable gesture, viz. *'patting the child on the head'*, it would still be incongruent with the norms in the Anglo-American culture as the functionally corresponding gesture is *'patting the child on the back'* rather than *'on the head'*. Thus, the translator needs to pay utmost attention to the social meaning of the gesture in the SLC as well as the normative way of performing it in the TLC.

5.3 Conclusion

The above discussion shows translators' sufferings while trying to finalize their renderings of culture-bound expressions. After probing the deep symbolic levels of the language in the ST and trying to capture the cultural implications meant by the author, the translators' progress is automatically slowed down in an attempt to decide on the available local strategies that would reflect such a cultural issue in the TL "in a way that language and content will allow the [target] reader to interact in parallel fashion to the source text reader" (Hall 2008, 224). This feat may be achieved only when the translator can strike a balance between playing the roles of 'insider' and 'outsider' properly with respect to the two cultures in question. The authentic illustrations given in this chapter are but a small taste of what might happen when translators encounter culture-bound elements in their work.

CHAPTER SIX

PRAGMATIC DIMENSION AND TRANSLATION

6.1 Overview

In contrast with semantics, the study of the relationship between linguistic properties and entities in the real world, pragmatics is often defined as the study of language use, that is, "the study of purposes for which [such linguistic forms] are used" (Stalnaker 1972, 380). In its narrower sense, pragmatics deals with how linguistic elements and contextual factors work side by side in the interpretation of an utterance, enabling the hearer/reader to grasp the meaning intended by the speaker/writer rather than just adhering to the referential meaning of an utterance. Emery (2004, 150), adapting Blum-Kulka's (1986/2004) views, writes "we have to negotiate a text's coherence in a dynamic, interactive operation in which the covert potential meaning relationship among parts of a text is made overt by the reader/listener through processes of interpretation". Several studies on pragmatic problems (Levinson 1983; Leech 1983; Farghal and Shakir 1994; Farghal and Borini 1996, 1997; Emery 2004; Hall 2008; Farghal 2012) have shown that speech acts, addressing terms, conversational implicature, and politeness strategies are the main areas that put extra burdens on translators, requiring them to make every effort "to encode and decode contextually based implicit information" (Farghal 2012, 132).

To begin with, speech acts (Austin 1962) such as requesting, ordering, threatening, warning, suggesting, permitting, and the like are universal. However, each language has its own conventionalized ways to express such speech acts, hence their non-universal cross-cultural application (cf. Bentahila and Davies 1989; Farghal and Borini 1996, 1997; Abdel-Hafiz 2003; Hall 2008; Farghal 2012). For instance, while English customarily employs conventionalized indirect speech acts to express orders or requests, Arabic tends to utilize "formulas containing religious references for greeting and thanking, for example, بارك الله فيك (lit. 'blessing of God upon you')", as indirect speech acts (Al-Zoubi and Al-Hassnawi 2001, 22).

In general, language is normally used by people for a certain purpose. This purpose, however, may manifest itself at two different levels: the surface level, which is employed to state something, for example '*It is hot in here*', and the other indirect, yet signifying doing something, for instance '*Could you please open the window?*'. At times, the underlying meaning of an utterance overrides the superficial one, thereby relaying "added effects such as those associated with, say, a request or admonition" (Hatim and Mason 1990, 179). Added to this, when stating something and having in their minds a function of doing something, people do not create an utterance "without intending it to have an effect" (ibid.). The picture that has been conjured up here is that there is a message that has three dimensions. Austin (1962) labels these three dimensions as locution (what is said), illocution (what is intended) and perlocution (what follows in terms of physical and psychological consequences), respectively.

The literature on linguistic pragmatics deals mainly with issues that go beyond the reach of a purely semantic account. These usually include presuppositions (Kadmon 2001), speech acts (Austin 1962; Searle 1976), conversational implicatures (Grice 1975), and politeness (Brown and Levinson 1978/1987; Leech 1983). Reviews of these pragmatic theories can be found in several publications (e.g. Levinson 1983; Thomas 1995). In terms of translation, there have appeared a few publications that look at translation activity from the pragmatic perspective which basically distinguishes between 'direct' or 's(timulus)-mode' translation and 'indirect' or 'i(nterpretation)-mode' translation (Gutt 1991; Hicky 1998; AlMazan-Garcia 2001). Regardless of the theoretical basis of pragmatic accounts, the focus is on how to explain indirectness in human communication or how to explain how a language user can mean more than what she or he says. When it comes to translation, the key issue is how to capture indirectness in human communication and how to invest the resources available in both languages when rendering it. The following subsections will give a small taste of the significance of different levels of indirectness and the kind of challenges they present to translators.

6.2 Presuppositions

Wikipedia[1] defines a pragmatic presupposition as "an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse". Because presuppositions are background

[1] Entry on *Presupposition*, accessed on 20 March, 2014.

assumptions that are pegged to certain lexical items or structures which are called presupposition-triggers (e.g. definite expressions, iteratives, cleft structures, etc.), one would assume that they can be captured quite easily in translation. This is not always the case, however. Consider the two excerpts below, the first translated from English and the second from Arabic into English:

(1) وفي هذا المجال يقول ب. رولين: "لقد كانت لديه فكرة ساذجة مؤدادها أن بالإمكان وضع خلايا عضلية في طبق اختبار لتقوم بالنمو، وأنك إذا أنفقت مالا في **هذا المشروع**، فسوف تحصل على اللحم خلال عامين". (مجلة العلوم، م 27، 10/9، 2011، ص 52)

[And in this regard B. Roelen says: "He had a naive idea indicating that it (is) possible putting muscle cells in a test dish (in order) for them to grow, and that if you spent money **in this project**, you will get meat within two years]

(2) "You're right". Aisha laughed to relieve her tension and continued: "There's a big difference between **the death of the boy in the street** and this story". (Mahfouz's novel '*Palace Walk*', p. 124)

The reader of the Arabic excerpt will understand that the author is referring to an existing project, which is presupposed by the definite expression هذا المشروع *'this project'*. Similarly, the reader of the English excerpt will take it that there was a boy who died in the street, which is presupposed by the definite expression *'the death of the boy in the street'*. What is surprising, however, is that neither of the presuppositions exists in the STs, as can be observed below:

(3) "He had a naive idea that you could put muscle cells in a petri dish and they would just grow, and if you put money into **a project**, you'd have meat in a couple of years", says Bernard Roelen. (*Scientific American* 304 (6), p. 66)

(4) لك الحق "ثم ضاحكة لتخفف من حدة اهتمامها": **اختلاق موت غلام في الطريق** شيء، أما هذه الحكاية فشيء آخر.

(Mahfouz's novel بين القصرين, p. 120)

[You have the right "then laughing to reduce her heightened interest": **making up the death of a boy in the street** (is) one thing, but this story is another thing]

While the English text in (3) does not presuppose the existence of a project but rather refers generically to any project involving the production of meat in the laboratory, the Arabic text in (4) presupposes 'the making up of the death of a boy in the street' rather than 'the death of a boy in the

street'. As a matter of fact, there is no existing project, nor is there a boy who died in the street insofar as the STs are concerned.

Surprisingly also, presuppositions arising from iteratives such as 'again' may escape the attention of some translators, as can be shown in the following example:

(5) فهتفت به:
- ما الذي **عاد** بك إلى هنا؟ (بين القصرين، ص 118)

[She shouted at him:
- What (is) that which brought you back here?]

(6) She shouted at him, "What are you doing here?" (*Palace Walk*, p. 123)

As can be seen, the translators (Hutchins and Kenny 1990) have missed the presupposition in the example above: viz. the utterance presupposes that '*the addressee had been there before*' but this presupposition cannot be retrieved from the English translation, which should read something like '*What brought you here **again**?*'

Let us now look at one more area of presuppositions, namely clefting, which involves more subtlety than definite expressions and iteratives. English clefts exhibit a structural strategy which brings one constituent in the sentence to contrastive focus. Consider the example below:

(7) "It was **noon** when I hooked him," he said. (*The Old Man and the Sea*)

(8) لقد أطعمتها الشص عند **الظهر**. (بعلبكي 1985)

[I fed her the hook at noon]

On the one hand, the adverbial '*noon*' is brought to focus by clefting in the English sentence, thus giving rise to the presupposition that 'the speaker hooked him at some time', and the cleft is meant to contrastively specify the time of hooking the fish. The translator, however, has opted for an unmarked word order in Arabic; hence the presupposition and the contrastive focus are lost. To capture the focus, one would offer a rendition like:

(9) **لقد كان الوقت ظهراً** عندما أطعمتها الشص.

[The time was **noon** when I fed her the hook]

Despite the fact that pragmatic presuppositions are clearly linked to certain lexical items and structures, translators need to detect and capture them in

order to relay relevant propositional content as well as stylistic nuances. The examples discussed in this section show that the damage caused by failing to capture presuppositions may range between presenting completely different states of affairs in the translation and missing stylistic techniques that involve emphasis and focusing phenomena. Consequently, translators need to be alerted to this type of pragmatic inference in order to make sure that the background assumptions are incorporated into their translations.

6.3 Speech Acts

Speech acts (Austin 1962) refer to the intended meaning (the illocutionary force) rather than the literal meaning (the locutionary force) of utterances in communication. While it is true that language users can mean exactly what they say in their utterances, it is also true that they can have their utterances mean much more than what they say. For example, the interrogative form in English and Arabic is used to ask questions in terms of locution and illocution; yet, while maintaining the same locution, it can be familiarly employed in both languages to perform many other illocutions including requesting, suggesting, rebuking, wishing, approval, disapproval, complaining, and so on. Such illocutions are usually retrieved from the context in which they are produced, as can be illustrated in the examples below:

(10) وكان إسماعيل يراقبه بإمعان، فقال باسماً:
- **أين حسين ليشهد هذا المنظر؟** (قصر الشوق، ص 362)

[And Ismail was watching him closely, so he said smiling:
- Where (is) Husayn to witness this scene]

(11) Ismail, who was watching him closely, smiled and said, "**If only Husayn were here to witness this**". (*Palace of desire*, p. 351)

(12) وصاحت خديجة في سخرية:
- تتوظف دون الرابعة عشرة! . . . **وماذا تصنع إذا بُلت على نفسك في الوظيفة؟!** (بين القصرين، ص 57)

[And Khadija yelled sarcastically:
- You get employed before fourteen! . . . What you do if you urinate on yourself while at work?]

(13) Khadija yelled sarcastically, "You want to get a job before you're fourteen! **What will you do if you wet your pants at work?**" (*Palace Walk*, p. 57)

In both of the Arabic examples, the interrogative form performs illocutions other than ‘questioning’, namely, the illocution of wishing and the illocution of disapproval, respectively. The translators (Hutchins and Kenny 1990) have done well by capturing these intended illocutions. In the first example, they have opted for the wishing conventionalized form in English *‘if only . . .’* which conveys the illocutionary force in the ST. Yet, they also could have used the same interrogative form to perform the wishing illocution in English, viz. *‘Where’s Husayn to witness this?!’* In the second example, the translators have maintained the same interrogative form to perform the illocution of disapproval.

Below are two examples taken from Mahfouz’s novel اولاد حارتنا 1959 where the same translator (P. Stewart 1981) has generally succeeded in the first one (15) in conveying a similar illocution though not reflecting the semantics of the Arabic formula, while he has seriously failed in the second (17):

(14) وأيقظه من تهويمته صوت عذب يقول:
- القهوة يا معلم قاسم.
إلتفت وراءه فرأى "بدرية" تحمل الفنجان، فتناوله قائلاً:
- لِم التعب؟
فقالت: **تعبك راحة** يا سيدي.

[A sweet voice roused him from his imagination saying:
- Coffee Mr. Qasim.
He turned and saw Badria carrying the cup, so he took it saying:
- Why the trouble?
She said: Your tiring is relief sir]

(15) A sweet voice roused him: “Coffee Mr. Qassem”.
He turned and saw Badria holding out the cup to him. He took it and said: “Why the trouble, don’t bother yourself for me”.
Badria: “**Don’t mention it**, sir!”

(16) وصاح فرحات وسط الزحام:
- تعال اسمع ما يقال وانظر كيف يعبث العابثون بآل جبل على آخر الزمان.
فهتفت عبدة جرعاً: **وحدوا الله والمسامح كريم**.

[Farhat shouted amid the crowd:
- Come hear what is said and see how triflers trifle with Gebel’s folks lately.
So Abda shouted wretchedly: **Say *Allah* is one and the forgiver is generous**]

(17) Farhat shouted to the crowds:
"Come and hear what people are saying, and see the latest game that's being played with the honour of Gebel's people".
Abda shouted wretchedly: "**Believe in the One God**".

As can be observed, Stewart has managed to render the illocution of the Arabic formulaic expression تعبك راحة into an English formulaic expression '*Don't mention it*', which falls within the same area of conventionalized responses. A semantic rendering like '*Your tiring is a relief for me*' would make little sense in English. Thus, the search for a similar, conventionalized speech act in the TT is a workable solution in cases of this sort. However, the translator could have captured more of the semantics of the Arabic formula by offering something like '*It's a pleasure to serve you, sir*' or '*I'm never tired of serving you, sir*'. By contrast, Stewart has settled for a semantic rendering '*Believe in the One God*' of the Arabic formulaic expression وحدوا الله, whose illocution is to urge the addressees to 'calm down' rather than to 'simply testify to the oneness of God' the way it is when uttered by an Imam addressing Muslims during prayers. It would be ever so difficult for the target reader to deduce the intended illocution based on the semantic rendering above. Hence, a translation like '*Calm down, for God's sake?*' would be more acceptable as it conveys the intended meaning as well as maintaining the religious tinge. One should note that the translator has opted for omitting the second part of the formula والمسامح كريم [the forgiver is generous]. Although this does not affect the flow of discourse, it falls short of bringing out a cultural element. Therefore, the addition of something like '*God urges us to forgive and forget*' would provide a fuller picture of the SL cultural features.

Sometimes, the translator captures the intended illocution of a speech act but betrays the level of indirectness in that speech act. The following excerpts from أولاد حارتنا '*Children of Gebelawi*' illustrate this:

(18) فضحك جبل في نشوة طفل (وهو يفكر في طلب يد سيدة من البلطيقي) . . . ثم قال باندفاع:
- يا معلم، **جبل يطلب القرب منك**.

[So Gebel laughed with a child's ecstasy (while thinking of asking Sayyeda's hand from Balkit) . . . Then he said impetuously:
- O sir, **Gebel wants to be close to you]**.

(19) Gebel said with impetuousness while he was thinking of Sayyeda, Balkit's daughter):
"**I want to marry your daughter**".

Although Stewart's translation of the Arabic speech act relays the intended illocutionary force, the high degree of directness it exhibits is unmotivated. Gebel employs a formulaic speech act جبل يطلب القرب منك [Gebel wants to be close to you] which implicitly performs the 'marriage proposal'. The translator, however, has opted for unpacking this illocution in his rendering, something that is not congruent with Gebel's state of hesitation and tension accompanying the performance of that speech act indirectly. Had the translator taken this into consideration, he would have offered a rendition like '*I would like to ask your daughter's hand*'. Such a rendering embodies in a similarly formulaic manner a level of indirectness comparable to that in the SL speech act.

Sometimes, the translator's decision to omit formulaic speech acts that are meant to enhance the phatic/interpersonal function would produce flat translations that betray the author's emotive style. Consider the following examples: (Al-Sanousi, *The Echo of Kuwaiti Creativity* (bilingual), 2006)

(20) **ما شاء الله** . . . إن ضغطك أفضل من ضغطي. كما أن التحليلات الأولية، تبشر بأن قلبك كقلب "الأسد". (الرجيب: في السنعوسي 2006، ص 16)

[**What *Allah* wills** . . . Verily your pressure (is) better than my pressure. Also the initial analyses indicate (the good news) that your heart is like a lion's heart]

(21) "Your blood pressure is lower than mine and the initial analysis shows a strong heart".

(22) **سبحان مغيّر الأحوال** فلقد تغير ذلك الشقي كثيراً، ولولا تلك اللكمة في أعلى جبهته لقلت إنه ليس علي فرج". (الحمد: في السنعوسي 2006، ص 13)

[**Sublime is the conditions changer** as that troublemaker has changed a lot, and were it not for that scar at the top of his forehead I would say he is not Ali Faraj]

(23) "He looked very different and if the scar on the top of his forehead hadn't been there I wouldn't have known that it was actually Ali Faraj".

The two omitted formulaic speech acts ما شاء الله [what Allah wills] and سبحان مغيّر الأحوال [sublime is the conditions changer] express reassurance and amazement respectively. One wonders why the translator has chosen to delete them despite the fact that they provide the utterances with an important emotive tone. It should be noted that there are several options in English that would render the illocutions of these two speech acts naturally. The first lends itself to formulaic speech acts such as '*Thank God!*', '*Good*

news!', '*Touch wood!*, and so on, and the second can be translated into formulaic speech acts such as '*Goodness!*', '*How amazing!*', '*I can't believe it*', and so on. The rendition of interpersonal speech acts like these preserves the emotive tone of discourse and renders the discourse more coherent.

This section has shown that the appropriate management of speech acts between Arabic and English is an important aspect of translation activity. First, translators need to grasp the illocution of the speech act in the ST. Then, they need to examine the similar speech acts in the TL in order to choose one that performs the same illocution. In particular, utmost attention should be given to the choice between a semantic and a pragmatic rendering of a speech act. In this regard, the context of the speech act plays a key role in the translator's choice. Therefore, if the semantic translation is not supported enough by the context, it needs to be abandoned in favour of a pragmatic one. While a semantic treatment of speech acts requires creative solutions to ensure adequacy and potential acceptability in the TL – for example, أطال الله عمرك [May *Allah* lengthen your age] may semantically be relayed as '*May you live long*' – a pragmatic approach needs a good knowledge of conventionalized speech acts in the TL to ensure acceptability – for example وحّدوا الله [Testify to the oneness of *Allah*] where used to induce 'calm' may be rendered as '*Calm down, for God's sake*' rather than semantically as '*Testify to the oneness of God*' or '*Say God is one*'. The point here is that conventionalized speech acts may converge or diverge between languages. When they diverge, they may lend themselves to both a semantic and a pragmatic treatment depending on potential transparency and acceptability in the TL.

6.4 Conversational Implicatures

In his seminal article "Logic and Conversation" (1975), Grice shows that rationality and reasoning enable humans in a cooperative way to both produce and interpret successfully messages that are conveyed via conversational implicatures. While language users generally observe the maxims of conversation in terms of 'quality' (speaking the truth), 'quantity' (employing the right amount of language), 'manner' (expressing things clearly and unambiguously), and 'relation' (being relevant), on many occasions they may choose to flout a conversational maxim for a communicative purpose, that is, to communicate a message indirectly. Flouting or exploiting a maxim fits quite well within the assumption of 'cooperation' in human interaction. That is to say, the speaker is well

aware of two things: first, the fact she or he is flouting a maxim of conversation and, second, the assumption that the hearer can figure out the conversational implicature in that utterance. For example, a speaker's saying '*That's great!*' when addressing an interlocutor who has just spilled coffee on his shirt cannot be interpreted at face value; rather, it is taken to mean, sarcastically, '*That's terrible*' by the interlocutor and would require an apology. Hence the process of communication continues uninterrupted, thanks to human rationality and reasoning, which is based on the cooperative principle between producer and receiver in communication.

While both speech acts and conversational implicatures deal with indirectness in human communication, they have different perspectives. Speech acts (see section 3 above) mainly concentrate on conventional forms which are used to express different illocutions in language and the fact that each conventionalized form can perform various illocutions in different contexts. Conversational implicatures, by contrast, focus on our ability to diverge from conventionality and still mean much more than what we say. For example, the response '*It's raining'* in the two question/answer pairs below conversationally implicates different messages:

(24) A) Shall we go for a walk?
B) It's raining.

(25) A) What do you think of Bin Laden?
B) It's raining.

In this way, the ability to cope with implicated messages depends on the assumption that the speaker is cooperative and invites the hearer to use contextual features to arrive at the intended conversational implicatures. Or, according to Sperber and Wilson (1986), this ability derives from the general assumption that whatever is produced in the course of human communication is relevant to one degree or another; hence the hearer exerts every effort to process utterances in light of contextual features and, as a result, deem them relevant. If the relevance of an utterance is too low, the hearer will ask for an explicature/clarification such as '*I don't get you*' or '*Will you spell out exactly what you mean?*'.

In terms of translation, translators need to give utmost care to 'floutings' whereby implicit messages are conveyed by way of conversational implicature. Other things being equal, what is conversationally implicated in the ST should remain conversationally implicated in the TT. Below are

two contexts relating to marriage where an Arabic metaphor فات القطار *'to miss the train'* is employed:

(26) أسرع وإلا **فاتك القطار**. (Mahfouz's (1957) novel السكرية , p. 309)
[Hurry up otherwise you miss the train]

(27) Hurry up. Otherwise, **you'll miss the train**. (Hutchins et al 1994, p. 288, Sugar Street)

(28) لم أفكر آنذاك بالزواج. ناقشت الفكرة، بهدوء، مع والدتي فانتهينا إلى نتيجة مرحة ومشرقة هي أن **القطار لم يفت** بعد **عليّ**.
(Al-Takarlī's خزين اللامرئيات cited in in Husni and Newman 2008, p. 227)

[I didn't think of marriage then. I discussed the idea, quietly, with my mother so we ended with a happy and bright conclusion that the train has not passed by me yet]

(29) Although at that time I did not think about marriage, I did discuss the idea quietly, with my mother reaching the happy and optimistic conclusion **that it was not too late for me**. (Husni and Newman, *A Hidden Treasure*, 2008, p. 226)

As can be seen, both Arabic texts flout the maxim of 'quality' by referring to marriage by way of metaphor, thus conversationally implicating the marriage interpretation. The translators (Hutchins and Kenny; Husni and Newman, respectively) have employed different strategies. While the first translation maintains the conversational implicature by using the same metaphor, the second one reduces the metaphor to its communicative import, thus changing an implicit message to an explicit one. The second translation would have been more effective if it had maintained the conversational implicature by investing the same metaphor in English.

In the natural practice of communication, the original writer sometimes expresses just a part of the message, leaving the reader/translator, after having accessed "the network of conceptual relations which underlie the surface text" (Baker 1992, 218) and depending on his or her world knowledge and experience, to complete the missing part of the message. Following Blakemore's (2002, 71) view, it is held here that the pragmatic function, that is, conversational implicature, is only reflected when translators "go further than [what is explicitly written], and metarepresent the [ST author's] thoughts about what he would think [is] relevant enough". By way of illustration, let us consider the following example

quoted from Mahfouz's novel زقاق المدق '*Midaq Alley*' (1947, 105) and translated by Le Gassick (1975, 108):

(30) فقالت ضاحكة وكأنها وثقت من امتلاكه للأبد:
أحطك في عينيّ وأكحل عليك!
[So she said laughing and as if she was certain of possessing him forever:
I put you in my eyes and (apply) *kohl* over you]

(31) She assured him, as if she was certain of possessing him forever, with me you are very safe.

Here, the speaker in the original extract flouts the maxim of quality, that is, to speak the truth, by opting for a metaphorical expression أحطك في عينيّ وأكحل عليك [I'll put you in my eyes and apply kohl (immediately) after that] in order to communicate and emphasize her message, thereby giving rise to a conversational implicature, that is, 'you are so dear and will be mine forever'. This conversational implicature derives from interpreting the application of *'kohl'* in this context as 'locking the gate of a prison'. Apparently, the translator has detected the metaphorical implicature and its intended meaning, and he probably has failed to find a functional equivalent, that is, an equivalent that follows "the TL linguistic and cultural norms" without jeopardising the communicative import of the original text (Farghal 2012, 46). As a result, he has opted for what seemed to him an ideational equivalent, that is, an equivalent that focuses on "the idea of the SL text independently of the form or function", thereby observing the quality maxim (ibid., 47; emphasis his), albeit that it does not reflect the same implicature. To explain, the implicature that conveys 'dearness' and 'possession' is inadvertently changed into one of 'safety'. Apart from this problem, the translation is far less creative and aesthetic than the original. It would be much more effective to find an English metaphorical expression that embodies a similar implicature such as '*I'll put you in my heart and lock you up there forever*'. Such a rendering would satisfy TL norms as well as maintaining the conversational implicature.

Problems relating to conversational implicature could be more serious in translation, as can be illustrated in the English translation of the Arabic excerpt below:

(32) "**لم تقع عين رجل** على إحدى ابنتي" . . . **مبارك** . . . **مبارك** يا ست أمينه. (Mahfouz بين القصرين, p. 151)
["**No man's eye fell on** one of my (two) daughters" . . . **Congratulations** . . . **Congratulations** Mrs. Amina]

(33) "'**No man has ever seen** either of my daughters . . .' **Congratulations**, Mrs. Amina, **Congratulations**". (*Palace Walk*, p. 157)

The problem in this translation is double-fold. First, the translators (Hutchins and Kenny 1990) have failed to cope with the illocution in the formulaic Arabic speech act تقع عين رجل على [no man's eye fell on], which has to do with 'men showing interest in his daughters for the purpose of potential marriage' rather than 'the physical act of seeing them by men', which is far-fetched (can one imagine a girl/woman who has never been sighted by a man!). Secondly, this serious mishap in interpreting the intended illocution has blurred the irony in the congratulating act which flouts the maxim of quality (by saying something but meaning exactly the opposite). As a matter of fact, AlSayyid (the husband) is reproaching his wife (Amina) for failing to improvise circumstances conducive to having men show interest in their daughters, with the result that they would remain unmarried. In a good translation, irony usually takes care of itself. Witness how the irony comes off naturally in the suggested translation below:

(34) "No man has ever shown interest in either of my daughters . . . Congratulations, Mrs. Amina, Congratulations!"

Equally important is the translator's alertness to the flouting of the maxim of 'quantity' whereby the text is intentionally designed to be underinformative or overinformative for a communicative purpose. Consider, for example, how the Quranic verse below condemns 'homosexuality' implicitly by flouting the maxim of quantity in order to maintain the sanctity of the text and how Quran translators endeavour to preserve a similar degree of implicitness for the same purpose:

(35) إنكم لتأتون الرجال شهوة من دون النساء بل أنتم قوم مسرفون. (سورة الأعراف، 8)

[Verily you come to men lustfully instead of women rather you are wanton folk]

(36) Lo! Ye come with lust unto men instead of women. Nay, but ye are wanton folk. (Pickthall, 1930/2006)

(37) For ye practice your lusts on men in preference to women: ye are indeed a people transgressing beyond bounds. (Ali, 1934/2006)

(38) See, you approach men lustfully instead of women: no, you are a people that do exceed. (Arberry, 1955/1996)

Sometimes, the flouting of the quantity maxim (by formal repetition) is so subtle and intriguing that the translator, inadvertently, may settle for a literalness that may miss the conversational implicature in the TL. The excerpt below involves two anonymous characters engaging in a somewhat strained exchange which is overheard by the main antagonist Saeed Mahran, who subsequently projects its content, albeit without understanding it clearly, on his own situation.

(39) - المأساة الحقيقية هي أن عدونا هو صديقنا في الوقت نفسه . . .
- أبداً المأساة الحقيقية هي أن صديقنا هو عدونا . . .
- بل أننا جبناء، لم لا نعترف بهذا؟
- ربما ولكن كيف تتأتى لنا الشجاعة في هذا العصر؟
- **الشجاعة هي الشجاعة**.
- **والموت هو الموت** . . .
- والظلام والصحراء هي هذا كله!

Mahfouz's (1973) اللص والكلاب
- The real tragedy is that our enemy is our friend at the same time . . .
- Never the real tragedy is that our friend is our enemy . . .
- Rather we are cowards, why don't we admit that?
- Maybe but how could we be brave in this era?
- **Courage is courage**.
- **And death is death** . . .
- And the darkness and the desert is all of this! (Elyas' translation, 1987, p.97)

In his translation (*The Thief and the Dogs*), Elyas should have paid special attention to the adjacent tautological expressions الشجاعة هي الشجاعة [Courage is courage] and والموت هو الموت [And death is death] (for more details on tautologies, see Grice 1975; Wierzbicka 1987; Farghal 1992), because they are intended to give rise to competing conversational implicatures by the way they are employed by the two interactants. The translator, however, has rendered them into what seems to be English tolerance tautologies, viz. '*Courage is courage*' and '*Death is death*', respectively. A careful examination of the above exchange reveals that the translator's interpretation is far-fetched as neither of the characters is calling for tolerance of the adverse, natural consequences of the referents in question. One should note that the two Arabic tautologies refer to the standards of two human attributes, that is, '*courage*' and '*death*', each in its own way. To explain, the producer of the first tautology wants to communicate the implicature that 'courage has been the same all along, that is, there are familiar standards set throughout the ages'. Similarly, the speaker of the second tautology asserts that 'death is subject to a similar set of standards', but he conversationally implicates that 'death is too dear

a price to pay in return for genuine courage'. This profound philosophical polemic is achieved subtly and effectively by means of conversational implicature, which is part and parcel of human interaction. In light of this analysis, the two tautologies should be regarded as 'obligation' rather than 'tolerance' tautologies, and consequently be rendered as:

(40) - Courage means courage.
- And death means death.

These renditions conversationally improvise two rival discourses that coherently correspond to their counterparts in the Arabic text.

For its part, flouting the maxim of 'manner' can be the most challenging in translation because hardly can we find cases where wordplay and/or ambiguity in the manner of expressing a message would coincide between languages, especially in genealogically unrelated languages such as English and Arabic. Just imagine how a translator or an interpreter can relay the conversational implicature in the following excerpt without unpacking the implicit message (British MP Glenda Jackson was making reference to the desire expressed by John Major on becoming Prime Minister to make Britain 'a classless society', 30 Sept. 1991, cited in Thomas 1995):

(41) They call it a "classless society". And it is classless. There are no classes for the children turned away for the lack of a qualified teacher. There are no classes for 200,000 children denied nursery places. And there is certainly no class in a government that for the last decade has sold our children and our future short.

It would be impossible to relay the message in the above text by investing the wordplay on classless/class. The translator will have to render the message independently of the flouting of the maxim of manner adopted by the speaker to heighten the impact of her discourse. Sometimes, in their attempt to capture the flouting of the manner maxim, translators fall victim to incoherent literalness. Consider the following example from *Hamlet,* p. 3:

(42) Polonious: (Aside) Though this be madness, yet there is
method in't. (To Hamlet) Will you walk out of the **air**, my lord?
Hamlet: Into my grave?
Polonious: Indeed, that's out of the **air**. . .

(43) بولونيوس (جانبا): إن هذا جنون، لكنه جنون بأسلوب. (لهاملت) هل لك في أن تخرج من **الهواء**، يا مولاي؟
هاملت : إلى قبري؟
بولونيوس: حقا ذلك خارج عن **الهواء** . . .

In this translation, Jabrā (1960) has opted for literalness in relaying Polonious' witty use of wordplay on the lexical item *'air'*. However, Jabrā's rendition does not make sense to the Arab reader; there is no way to invest the same lexical resource in Arabic. If the translator wants to capture the flouting of the maxim of manner here, she or he needs to search for a wordplay in Arabic that would come close to the intended wordplay in English, which is a taxing task. Let us consider the suggested translation below, which offers coherent wordplay, albeit not identical to that in the ST:

(44) بولونيوس (جانبا): إن هذا جنون لكنه جنون بأسلوب. (لهاملت) هل لك أن **تفسح** الطريق يا مولاي؟
هاملت: وأنسل إلى قبري؟
بولونيوس: تلك **فسحة** حقا. . .

As can be seen, the wordplay تفسح/فسحة [to give way/excursion] works coherently in Arabic, thus investing the same pragmatic resource, that is, flouting the maxim of manner for a communicative purpose (viz. looking at going into one's grave as an entertaining act and a terminal act at the same time).

Finally, we come to the flouting of the maxim of 'relation' whereby the text producer offers something that does not address what is being discussed directly and consequently may, at face value, be deemed irrelevant. However, thanks to human reasoning, what is offered will be judged relevant in terms of communicative purpose and will be interpreted accordingly. By way of illustration, consider the following responses in (B) to the question in (A): (adapted from Renkema 1993/2004)

(45) A: Where's my box of chocolates?
B: a) It's nice weather for this time of year, isn't it?
b) Where are the snows of yesteryear?
c) I was feeling hungry.
d) I've got a train to catch.
e) Where's your diet sheet?
f) The children were in your room this morning?

All the responses in (B) flout the maxim of relation as none of them directly addresses the question in (A). However, we consider all of them as relevant answers to the question and, as a result, we smoothly arrive at the intended conversational implicatures. Below is an Arabic translation of the above examples, which would make sense in Arabic as much as it does in English:

(46) أ: أين عبوة الشوكولاه التي تخصّني؟
ب: 1) الجو جيد في مثل هذا الوقت من السنة، أليس كذلك؟
2) ألا ليت الشباب يعود يوما!
3) كنت أشعر بالجوع.
4) ينبغي عليّ إدراك القطار.
5) ماذا عن خطتك لتخفيض الوزن؟
6) لقد كان الأطفال في غرفتك هذا الصباح.

Following is an authentic extract taken from Pritchett's novel '*Mr Beluncle'* (1951, cited in Thomas 1995):

(47) (Father to son, urging him to look for a job)
Father: How old are you, George?
George: I'm eighteen, Father.
Father: I know how old you are, you fool.

The father's question flouts the maxim of 'relation'; it conversationally implicates that his son is old enough to get a job. Given the genre of the novel (satirical and comical), the son's answer, for its part, flouts the maxim of relation by interpreting the question literally, thus generating situational humour. Had it been interpreted apart from humour, it would have been something like '*I'm sorry, Father. I'll start looking for a job right away*' or '*What can I do, Father? There are no jobs available*'. Given a comparable context, an Arabic translation will convey similar conversational implicatures by way of flouting the maxim of relation, as can be observed below:

(48) الأب: كم عمرك، يا جورج؟
جورج: أنا في الثامنة عشرة، يا أبي.
الأب: إني أعرف كم تبلغ من العمر، أيها الأحمق.

Now consider this extract from Shakespeare's *'Othello'* in which Iago conveys several conversational implicatures by intentionally not addressing Othello's questions directly, hence flouting the maxim of relation (Act III, Scene iii):

(49) Iago: My noble lord -
Oth: What dost thou say, Iago?

Iago: Did Michael Cassio, when you woo'd my lady, know of your love?
Oth: He did, from first to last. Why dost thou ask?
Iago: But for the satisfaction of my thought; No further harm.
Oth: Why of thy thought, Iago?
Iago: I did not think he had been acquainted with her.
Oth: Oh, yes; and went between us very oft.
Iago: Indeed?
Oth: Indeed? Ay, Indeed! Discern'st thou aught in that? Is he not honest?
Iago: Honest, my lord?
Oth: Honest? Ay, honest.
Iago: My lord, for aught I know.
Oth: What dost thou think?
Iago: Think, my lord?
Oth: Think, my lord? By heaven, he echoes me,

The translator of the above conversation into Arabic needs to give utmost attention to the conversational implicatures that Iago is communicating. Any mishap in the wording of the utterances encapsulating these implicatures could do serious damage to the subtlety and coherence of this text. Below is a suggested Arabic translation where the subtleties are maintained:

(50) إياغو: يا سيدي النبيل -
عطيل: ماذا تريد أن تقول، يا إياغو؟
إياغو: هل كان مايكل كاسيو وأنت تتودد إلى سيدتي يعرف عن حبك لها؟
عطيل: أجل، من بداية القصة لنهايتها. لِمَ تطرح هذا السؤال؟
إياغو: فقط من أجل راحة أفكاري، ليس إلا.
عطيل: ما خطب أفكارك، يا إياغو؟
إياغو: لم أكن أظن أنه كان يعرفها.
عطيل: بل كان يعرفها وتدخّل بيننا كثيراً.
إياغو: حقاً؟
عطيل: حقاً؟ أجل، حقاً! هل تستشف من ذلك أي شيء؟ أكان يعوزه الشرف؟
إياغو: الشرف، يا سيدي؟
عطيل: الشرف؟ أجل، الشرف.
إياغو: يا سيدي، كل ما أعرفه.
عطيل: ما هو رأيك؟
إياغو: رأيي، يا سيدي؟
عطيل: رأيي، يا سيدي؟ تباً، إنه يكرر كلماتي

[Iago: O my noble lord -
Oth: What do you want to say, o Iago?
Iago: Did Michael Cassio while you wooed my mistress know about your love for her?
Oth: Yes, from the beginning of the story to its end. Why are you posing this question?
Iago: Only for the relief of my idea, just for that.

Oth: What's the matter with your ideas, o Iago?
Iago: I didn't think that he knew her.
Oth: Rather he knew her and interfered between us a lot.
Iago: Really?
Oth: Really? Yes, really! Do you detect anything from that? Did he lack honour?
Iago: Honour, o my lord?
Oth: Honour? Yes, honour.
Iago: O my lord, all I know.
Oth: What's your opinion?
Iago: My opinion, my lord?
Oth: My opinion, my lord? Damn it, he's repeating my words]

To conclude this section, translators need to be aware of what is conveyed between the lines in non-conventional, rationally-based uses of language where conversational implicatures are communicated. In order to maintain the creativity and aesthetics of the ST, it is not enough to relay the implicatures explicitly whereby a flouting is changed into an observance of a conversational maxim. In this regard, one should distinguish between implicit information and implicit meaning (Larson 1984/1998). Whereas it is acceptable and natural to spell out implicit information, for example, rendering '*Harvard*' in '*Dr Johnson studied at **Harvard** in the sixties*' as درس الدكتور جونسون في **جامعة هارفارد** في الستينيات [Dr Johnson studied at **Harvard University** in the sixties], it is not a wise decision to do the same kind of thing to implicit meaning, as it is part and parcel of human reasoning in general and the intentionality of the author in particular. Hence, the translator needs to exert every effort possible to preserve conversational implicatures in his or her translation.

6.5 Politeness

The pragmatic issue of politeness might also place extra pressure on translators. The concept of politeness in this respect does not refer to being polite or impolite; it is linked to Goffman's original work (1955) on the sociological notion of 'face'. To understand the relevance of politeness to linguistic expressions, we have to first become acquainted with the notion of 'face'. Face is defined by Brown and Levinson (1978/1987**,** 61) as a "public self-image that every member wants to claim for himself". To put this differently, face refers to the "emotional and social sense of self that everyone has and expects everyone else to recognize" (Yule 1996**,** 60). There are two types of face: positive face and negative face. Positive face is the person's desire to be liked, or, at least, accepted, and treated by others without social barriers. Negative face, for its part, is the person's

desire to be independent, not be imposed on by others, and so on. Accordingly, politeness can be defined as a 'means' utilized by participants to show their 'awareness' of the other's face, whether negative or positive (Yule 1996, 60). Showing awareness of the public self-image of another person who is not socially distant is described in terms of 'friendliness', whereas showing awareness of the face of another person who is socially distant is often described in terms of 'respect' (ibid., 60).

Although politeness involves a "universal characteristic across cultures that speakers should respect each other's expectations regarding self-image, take account of their feelings, and avoid face threatening acts" (Cutting 2002, 45), the way that people behave in showing their awareness of others' faces when interacting with each other is different from one culture to another. Thus, what is considered acceptable and polite in one culture cannot be taken for granted in another. The degree of severity of the face-threatening mode of action achieved by imperative forms is more forceful in English than in Arabic, hence the need for 'mitigating devices', such as '*Please*', '*Could you. . . ?*', '*Would you . . . ?*', and so on, to soften such severity (Yule 1996, 63). In the following example quoted from Mahfouz's (1961, 122) novel اللص والكلاب '*The Thief and the Dog*s' and translated by Le Gassick and Badawi (1984, 135), the speaker (Said) in the original text uses a direct speech act in addressing his lover (Nur), that is, he opts for a 'bald on-record' strategy in which a negative imperative form, which is "the most face-threatening mode of action", is used (Cutting 2002, 64). However, the translators have inserted a mitigating device, viz. '*please*', to soften the severity of the face-threatening mode of action achieved by the imperative form:

(51) فقال متوجعا:
- نور لا تزيديني عذابا أنا في غاية النكد.

[Then he said painfully:
- Nur don't increase my torture I am so depressed]

(52) "Nur", he pleaded, "Please don't torture me. I'm terribly depressed".

Closely related to politeness strategies is the issue of address terms and their different pragmatic functions. In the following example quoted from Mahfouz's story قسمتي ونصيبي (translated by and printed in Husni and Newman 2008, 110–111), the translators have opted for different local strategies in dealing with the term عم [maternal uncle]:

(53) وهرعت إلى الصالة الشرقية الوثيرة فوقفت أمام عم محسن مضطربة حتى تمتم الرجل
خافق القلب:
- ربنا يلطف بنا، ماذا وراءك؟
همست بعد تردد:
مخلوق عجيب يا عم محسن.

[And she hurried to the luxurious east hall and stood before Uncle Mohsen confused until the man murmured with a troubled heart:
- May *Allah* have mercy on us, what's behind you?
She whispered after hesitating:
A strange creature o uncle Mohsen]

(54) She hurried to the luxurious east wing of the clinic to look for Mohsen. When he saw the anxious look on the midwife's face, he murmured in a worried tone:
"May God have Mercy on us! What's happened?" She hesitated, and whispered:
"It's a strange creature Mr Mohsen".

In the first occurrence, the reference term is used in a narrative language in which the author just describes the movement of the nurse and her standing in front of Mohsen, while in the second occurrence, the same term is utilized in a dialogue as an address form between two characters in the story, hence the differences in its pragmatic function in the two occurrences. Taking into account the norms of politeness in the TL, regardless of the politeness strategy itself, whether negative or positive, and whether an honorific is used or not, the translators have opted for the deletion of the term in the first occurrence, which affects the degree of respect to the referent. They could have used '*Mr Mohsen*' instead of the personal name alone to capture the degree of respect of the referential form. However, their opting for '*Mr*' in the second occurrence changes the degree of intimacy between the nurse and Mohsen from intimate into formal, distorting the pragmatic function associated with the use of the term عم [maternal uncle]. In this regard, Hatim and Mason (1990, 65) stress that the solution to such a pragmatic difficulty "requires more than knowing the lexical meanings". They distinguish between two types of honorifics: that which involves special status and that without such a status. This being the case, what is the solution? One should note that the deletion strategy (see example below) would not work here: that is, it would be very face threatening to address Mohsen by his first name without a social honorific. The only way to solve this problem is to preserve the social honorific '*uncle*' in translation. Apparently, the use of this address term by the midwife is indicative of an age difference between speaker (being relatively young) and addressee (being quite old), thus motivating the

employment of such an intimate term. Otherwise, the midwife would have used the distance-oriented يا سيّد محسن [O Mr Mohsen]. Notably, the relational use of the social honorific '*uncle*', which is very familiar in Arabic, is not alien to 'young-elderly' interaction in English (for more details on social honorifics, see Farghal and Shakir 1994).

In the following example, which is quoted from Mahfouz's (1961, 13) novel اللص والكلاب '*The Thief and the Dog*s' and translated by Le Gassick and Badawi (1984, 20), the translators, due to the cultural-pragmatic constraints imposed on them by the use of such an address term يا حضرة [O Mr], have taken into account the pragmatic function of the term in such a context as well as the TL norms, thus approximating the utterance by deleting the address term completely:

(55) بالحق نطقت يا حضرة المخبر.
[With the right you spoke O Mr informer]

(56) You're quite right, officer.

Alternatively, they could have offered '*You're quite right, sir*', thus capturing the status difference without referring to the job of the interlocutor, that is, '*officer*', which can be recovered from the context. Given what is at stake, therefore, the translator's task is not confined to just determining the referential meaning, that is, the locutionary act. Rather, it covers the detection of the implicit meaning behind the face-value interpretation of the locutionary act, that is, the illocutionary force as well as its effect on the receptors, that is, the perlocutionary effect (cf. Hatim and Mason 1990; Emery 2004).

Politeness maxims (Leech 1983) may differ in the frequency of adherence to them from one culture to another. For example, while Japanese people tend to downgrade the complimented item, thus adhering to the modesty maxim (minimize praise to self), Arabs and Anglo-Americans tend to accept compliments at face value, thus giving more weight to the agreement maxim (maximize agreement with other). Likewise, some conventionalized responses to compliments may differ among cultures within the bounds of the same maxim. For example, it is customary in Arabic to 'offer the complimented item' or 'compliment the eyes of the complimenter' in return. However, normative compliment responses such as '*It's all yours*' for مقدم/حلالك/تستاهله or '*Your eyes are beautiful*' for عيونك الحلوة are not usually available in English (for more on this, see Farghal and Al-Khatib 2001; Farghal and Haggan 2006). In this regard, translators

need to detect conventionalized politeness formulas and relay their illocutions apart from their locutions in most cases. Consider the examples below (Stewart's translation '*Children of Gebelawi'* 1981 of Mahfouz's novel أولاد حارتنا 1959):

(57) وسأله قدري الناظر: هل من جديد عن زوجك؟
فأجاب عرفة وهو يتخذ مجلسه إلى جانبه: عنيدة كالبغل، **ربنا يحفظ مقامك**.

[And Kadri the chief asked him: "Is there any news about your wife?"
Arafa answered as he sat down beside him:
Stubborn like a mule, may ***Allah*** **preserve your status**]

(58) Kadri (the Chief) asked Arafa: "Any news about your wife?"
Arafa answered as he sat down beside him:
"Stubborn as a mule, **excuse me**!"

(59) دخل حوش قمر ليأخذ النعجة وهو يقول: "**يا ساتر**" . . .

[He entered Qamar's courtyard to take the ewe while saying: "O veiler" . . .]

(60) Qassem went into Qamar's courtyard to collect the ewe, calling out: "**Anybody there**?"

(61) وعادت (سكينة) بلفافة فأعطته إياها وهي تقول:
- فطيرة، **بالهنا والشفا**.

[And Sekina returned with a package so she gave it to him saying:
- A pastry, **with happiness and cure**]

(62) Sekina came back with a package which she gave to the guest saying: "A pancake. **I hope you'll enjoy it**".

As can be seen, Stewart has done well by relaying the illocutions of the politeness formulas following the conventionalized norms of the TL. It would have been unacceptable to render them into '*May God protect your status*', '*O veiler*', and '*with happiness and cure*', respectively. Such renderings would deviate from TL norms and, consequently, mar the translation in terms of acceptability rather than adequacy. Adequacy, it should be noted, is usually given a back seat in the context of conventionalized forms, whereas it occupies a front seat in the context of implicit meaning, which creatively and subtly sails away from conventionalized forms.

To conclude this section, one should note that politeness and indirectness are usually interrelated. However, there are three variables governing their relationship: power, distance, and rate of imposition. Sometimes, therefore, an utterance that may formally appear to be very polite may turn out to be

a marker of heightened tension. For example, an utterance such as '*Would you be kind enough to open the window?*' would be highly polite where the situation is marked by a wide distance between requester and requestee, whereas it would be a marker of discontent in husband-wife interaction where a narrow distance is assumed. Consequently, the fact that politeness is an attribute of utterances rather than forms places more pressure on translators to detect what exactly lies behind a politeness form. By way of illustration, let us look at the return Arabic politeness formula عليكم السلام '*Peace be upon you*' (Stewart's translation '*Children of Gebelawi'* 1981 of Mahfouz's novel أولاد حارتنا 1959):

(63) قال علي: لرفاعة أصدقاء هزموا بطيخة فاختفى من الحارة.
فقالت ياسمينة مقطبة:
- بطيخة لا بيومي، إذا تحديتم بيومي **فقل عليكم السلام**.

[Ali said: For Rifa'a there are friends who defeated Batikha so he disappeared from the neighborhood.
So Yasmina said frowning:
- Batikha is not Bayyumi, if you defy Bayyumi then **say peace be upon you**]

(64) Ali: "Rifa'a has friends. They attacked Batikha, and he disappeared from view".
Yasmine frowned and said:
"Batikha is not Bayyumi. If you defy Bayyumi, **you'll be defeated**".

Stewart has recognized the hidden illocution of the Arabic polite form and rendered it accordingly, albeit somewhat flatly. A more congruent rendering would be '*You won't get much peace*', which is more formulaic and effective.

6.6 Conclusion

The present chapter has shown through discussion of authentic translation examples the importance of pragmatic meanings in human communication. The pragmatics of translation basically involves capturing indirectness in discourse, which mainly includes pragmatic phenomena such as presuppositions, speech acts, conversational implicatures, and politeness. It has been shown that such phenomena, whether they derive from the contextually-based interpretation of conventionalized forms or from purely human reasoning, present challenging tasks to translators. Therefore, there is a dire need to alert translation practitioners as well as translation trainees to the various aspects of pragmatic meanings and the available strategies to deal with them. Only then will a translator be able to offer a product that

strikes a balance between acceptability and adequacy in terms of what is meant rather than in terms of what is said alone.

CHAPTER SEVEN

SEMIOTIC DIMENSION AND TRANSLATION

7.1 Overview

In order to communicate with each other, people normally use language. However, their messages are not transmitted only via the use of the vocabulary of these languages. Rather, they "make significant use of signs, symbols, sounds and other means to convey their messages" (Mahmoud 2005, 74). To study "how people make sense of their experience of the world and how cultures share and give currency to this understanding", one needs to adopt a semiotic approach (Grutman 2009, 261). According to Grutman (ibid., 260), semiotics is "a theory of how we produce, interpret and negotiate meaning through signs". In this regard, Faiq and Sabry (2013, 47) hold that semiotics is "the study of the methods in which local populations communicate through signs and symbols that are obviously influenced by cultural traditions". It is worth noting that there is no single or comprehensive theory of semiotics. However, two semiotic models, originated in the nineteenth century, are widely used as the basis for the study of semiotics. The first model was introduced by de Saussure (known as *structural semiotics*). The second model was proposed by Peirce (known as *interpretive semiotics*). These two models are central in discussions of the origins of semiotics in both American and European traditions (for more details, see Grutman 2009, 260; Faiq and Sabry 2013, 47).

7.2 Structural Semiotics Versus Interpretive Semiotics

De Saussure (1916/1983, 67) views languages as a system of signs, which have their own meanings through their relationships with each other. The overall meaning of a sign is primarily determined by its function within the language system as well as by its relationship with other signs used or not used. Thus, the meaning of a sign, for Saussure, is "language-based and language related, with thoughts being triggers for meanings which in turn are triggers for language signs" (Adab 1997, 159). As such, his definition of the sign as being composed of a signifier, that is, the physical

form of the sign, and that signified, that is, the mental concept of the sign, can only be applied to linguistic materials. He focuses only on the linguistic signs as two-fold entities which exist only by virtue of the association of the signifier and the signified. The relationship between these two elements is conventional: that is, the socio-cultural conventions have a crucial role in determining such a relationship. In other words, to generate the required relationship between any signifier and its signified, people should use words, phrases, and the like to refer to what people have been used to. Otherwise, the relationship will not work "unless a relevant context is constructed to support the new relationship" (Al-Shehari 2001, 121). Saussure's definition places restrictions on the concept of the sign, excluding other social phenomena from having their own signs in any interaction. In her critique of Saussure's approach, Adab (1997, 159–160) rightly comments:

> In stating that the description of sign function has to arise from "faits de parole" or language in use, Saussure does not, however, take into account variations in meaning which can arise from idiolect at the level of individual or of sub-group within a given socio-linguistic group (cf. Pergnier), individual intention in specific contextual use.

To demonstrate the limitations of the concept of the sign and its inability to deal with the complexities of cross-culture communication according to Saussure's view (Hatim and Mason 1990, 106; Adab 1997, 159; Mahmoud 2005, 78), the following example, quoted from Jandārī's story حكاية قديمة *'An Old Tale'* (1997, 21) will be considered:

(1) كان **مجلس الفاتحة** مقاماً في العراء. كان حشد من الرجال كبير قد جلسوا لصق بعضهم على شكل دائرة واسعة . . .

[The *fātiḫa* (the first *sura*/chapter in the Holy Quran) ceremony was held in the open. A large crowd of men had sat down close to one another in the form of a large circle . . .]

Here, it is difficult to say that the signifier '*gathering*', '*ceremony of mourning*', or even '*consolation gathering*' in English corresponds to a well-known social phenomenon in the Arab world, that is, 'a three-day ceremony of mourning in which people express their sympathy to the deceased's family', in the same way as the expression مجلس الفاتحة [the *fātiḫa* ceremony] in Arabic does. All these suggested translations of the above expression merely approximate the shades of meaning associated with it on the one hand, and fail to locate the term in its socio-cultural environment on the other.

Peirce (1931/1958 cited in Adab 1997, 161), however, defines a 'sign' as anything which is "so determined by an object and . . . so determines an idea in a person's mind, that this latter determination, which I term the Interpretant of the sign, is thereby immediately determined by the object". In other words, a sign, for Peirce, is anything that is determined by an 'object' that invokes in a person's mind an idea, image, or the like. Such invocation is what he labels an 'interpretant'. So, the interpretant can assume various forms, such as "a synonym or emotive association" (Al-Rubai'i 1996, 79). For example, the lexical item كلب '*dog*' in classical Arabic as once used by Bedouin Arab tribes refers to a physical referent in the real world (object) as well as invoking in the mind of the hearer/reader the concept of fidelity. So, the relationship between the object and the concept fidelity is what Peirce calls an 'interpretant' that works as a sign. However, while the physical referent has not changed, its interpretant has drastically changed in Standard Arabic and all Arabic vernaculars where the association is now between the object '*dog*' and meanness/contempt. The same kind of thing applies to the English word '*gay*', which is primarily associated with 'homosexuality' rather than 'happiness' in present day use. In this way, the interpretant of a sign may change over time; hence the translator needs to be aware of such new semiotic associations. It would be, for example, ridiculous for a translator to use the signs كلب or '*gay*' based on their original semiotic associations when rendering contemporary Arabic and English discourse. From a Peircean point of view, a sign can be anything, such as words, phrases, sounds, symbols, dreams, diagrams, winks, pictures, odours, flavours, and so on.

Peirce further differentiates between the sign and its functions. According to him there are three types of functions, namely iconic, indexical, and symbolic. These three functions of the sign can be linked directly to the translation process. In order to understand a sign, which functions in the first place iconically, translators sometimes do '*intralingual*' translation, to use Jakobson's (1959/1992, 145) classification, in an attempt to determine the sign's indexical function. If the translator fails to find a TL sign with a similar iconic function, then she or he relies on the indexical function of the sign to arrive by paraphrasing, expansion, and so on at a somewhat different sign in terms of iconicity. It is worth noting here that the iconicity of the sign, that is, the relation between a sign and its object, "is not wholly established by rules, by a code, as in the case of symbols", and "does not preexist with respect to the code, as in the case of indexes, but rather is invented freely and creatively" by virtue of the relation established between a particular object in the real world and what this

object invokes in the mind of the hearer/reader (Petrilli 1992, 240). By way of illustration, let us consider the following example quoted from Fu'ād al-Takarlī's story خزين اللامرئيات '*A hidden Treasure*', which is translated by and printed in Husni and Newman (2008, 226–227):

(2) لم أفكر آنذاك بالزواج. ناقشت الفكرة، بهدوء، مع والدتي فانتهينا إلى نتيجة مرحة ومشرقة هي أن القطار لم يفت بعد عليّ.

[I didn't think of marriage then. I discussed the idea, quietly, with my mother so we ended with a happy and bright conclusion that the train has not passed me by yet]

(3) Although at that time I did not think about marriage, I did discuss the idea quietly, with my mother reaching the happy and optimistic conclusion that it was not too late for me.

Here, the sign القطار لم يفت بعد عليّ [the train has not passed me by yet] functions iconically. In terms of translation, it can recall an iconically functioning sign in the TL which refers to the same signified in the SL. It so happens that English has exactly the same sign, that is, '*to miss the train*', which has a metaphorical potential that can be used in a variety of situations including marriage. However, as can be seen, the translators have decided to opt for an indexical approach in rendering the above proposition, thus producing an ideational equivalent (Farghal 1993a).

7.3 Semiotic Translation

Building on the premise that languages, in particular those culturally distant, perceive and conceptualize world reality and experiences differently, one would not hesitate to conclude that the significance of these signs as well as their functions is different from one language to another. In this regard, Adab (1997, 159) holds that

> in translation, no one sign can possibly be considered totally equivalent to a sign in another language system since the associative network of signs within which the second TL sign functions will probably differ from that of the SL.

Further, due to the lexical and syntactic diversity among languages, mismatch of the significance of the micro-signs between the signifying systems of the interfacing languages frequently occurs, making it more difficult for the translator to choose the most appropriate equivalent among the alternatives available. In this regard, Petrilli (1992, 233) comments:

> Translative thinking is a *semiotic* process in which something stands for something else, in which different sign systems are related, in which one sign is more fully developed, enriched, criticized, put at a distance, placed between inverted commas, parodied or simply imitated, and, in any case interpreted in terms of another sign.

As such, representing a particular cultural identity in the SL becomes a micro-sign that places extra burdens on the translator by assuming further meaning and connotative values, in particular when it does not lend itself easily to the TL. This is in line with Ponzio (1991, 198–199 cited in Petrilli 1992, 235) who holds that although “propositions are also no doubt conventional-symbolic, they are based fundamentally upon the relation of representation, that is, upon the iconic relation”. Should the translator not take into account the properties of the sign as well as its functions in a particular socio-cultural environment on the one hand and its relationships with other signs on the other, the macro-signs, namely genre, text, and discourse discussed in the previous chapter, could also be affected. In this respect, Adab (1997, 164–165) writes:

> Consideration of signs in terms of micro-units of a message, or meaning content, and in terms of function within overall macro-structure, will also ensure that translation procedures and strategies are not selected on the basis of linguistic forms alone . . . in other words, correspondence of form between SL and TL may often be coincidental and is most certainly not the primary criterion for selection of TL units.

Thus, to reconcile differences between the signifying systems of languages involved in translation, translators sometimes carry out certain procedures in order to transfer the semiotic entity that needs special treatment under certain conditions. Hatim and Mason (1990, 105–106) suggest four stages for this purpose:

1. ‘Identification’, in which the translator pinpoints the ST semiotic entity that needs special treatment;
2. ‘Information’, in which the translator selects an appropriate TL ‘denotational equivalent’ for the ST sign;
3. ‘Explication’, in which the translator evaluates the denotational equivalent chosen in stage two to see whether it is ‘self-sufficient’ or not. If not, the translator should “seek to explicate by means of synonymy, expansion, paraphrase, etc”; and
4. ‘Transformation’, in which the translator identifies “what is missing in terms of intentionality and status as a sign”.

To apply these stages, the following example quoted from Jandārī's story حكاية قديمة *'An Old Tale'* (1997, 22) can be considered:

(4) على كل حال وجدت نفسي قبل سنوات وسط عدد كبير من البدو في مجلس عزاء أقيم على روح رجل كانت تربطني بولده صداقة حميمة

[Anyway I found myself years ago amid a large number of Bedouins in a gathering of mourning held for the soul of a man with whose son I have a close friendship]

1. Identification: the sign that requires special treatment here is مجلس عزاء [a gathering of mourning].
2. Information: it may be translated into English as '*consolation gathering*' or '*ceremony of mourning*'.
3. Explication: the mental picture conjured up in the mind of most of the original readers when reading/hearing مجلس عزاء is that it is a three-day ceremony of mourning in which people express their sympathy to the deceased's family.
4. Transformation: the missing information in terms of intentionality and status as a sign is that the '*three days*' as the other elements of the sign, i.e. '*people express their sympathy to the deceased's family*', could be recovered from the context as well as co-text.

Therefore, relying on the TL denotational equivalent of the culturally-bound ST phrase مجلس عزاء '*consolation gathering*' or '*ceremony of mourning*' without any sort of explication might seriously affect the intentionality of the ST sign. Hence, after providing the reader with the missing information by either using square brackets or a footnote, the above example may be translated into:

(5) At all events, some years ago I found myself sitting among a large number of Bedouins at a consolation gathering [conventionally three days] to mourn the life of a man with whose son I had formed a close bond of friendship.

To demonstrate how not applying these stages in authentic translation practice and, instead, being content with the denotational equivalent of the SL sign, may lead to a different sign in the TT, thereby affecting the overall meaning of the text, let us consider the following Quranic verse, along with Arberry's translation:

(6) يَٰٓأَيُّهَا ٱلنَّبِيُّ إِذَا طَلَّقۡتُمُ ٱلنِّسَآءَ فَطَلِّقُوهُنَّ لِعِدَّتِهِنَّ وَأَحۡصُواْ ٱلۡعِدَّةَ (١، الطلاق)

[O Prophet if you divorce women, divorce them for their period and count the period]

(7) O Prophet, when you divorce women, divorce them when they have reached their period. Count the period. (Arberry 1955/1996, Vol. 2, p. 284)

Here, the lexical term that needs special treatment is عدّة *'uddah*; it is a Quranic term referring to "the legally prescribed waiting period before a divorced woman can remarry; the legal period is prescribed to rule out pregnancy" (Farghal and Bloushi 2012, 5). Therefore, relying on its denotational equivalent, that is, *'period'* without any sort of explication, would not only affect the intentionality of the ST sign seriously, but also might invoke in the mind of the TL readers the idea of the monthly menstrual period that women have, thereby producing a completely different sign. Being aware of the asymmetries between the SL and TL signifying systems, Asad, another translator of the holy Quran, explicates the term by resorting to both paraphrasing and a footnote:

(8) O Prophet! When you intend to divorce women, divorce them with a view to the waiting period appointed for them, and reckon the period [carefully]. (Asad, p. 994)

To discuss another example from a literary genre, let us consider the following example quoted from 'Izz al-Dīn al-Madanī's حكاية القنديل '*the Tale of the Lamp*' cited in and translated by Husni and Newman (2008, 26–27):

(9) فقال السلطان للرجل: "تناول ما شئت من **وسخ الدنيا** فأصلح به حالك!!"

[The Sultan said to the man: "Take what you please from **the world's filth** so you fix your condition"]

(10) The Sultan said to the traveller: "Take what you like from those worldly goods and improve your situation with it!"

Here, the sign that functions iconically is وسخ الدنيا [the filth of the world]; in this context, it recalls another signifier, that is, نقود or فلوس *'money'*, which refers to the same signified. In other words, the expression وسخ الدنيا in this context refers to a physical referent in the real world (a constellation of objects) as well as invoking in the mind of the hearer/reader the image of 'money'. So, the relationship between the object and the image of money is what Peirce calls 'interpretant', which works as a sign (see above). As it is difficult to find a TL sign with the same iconic function, the translators have fallen back on the symbolic function, that is, the association between the TL sign and the signified amongst the users of the TL. That is, they have opted for a 'generalizing

strategy', to use Dickins et al's (2002) term, in rendering the above proposition as 'worldly goods', which may include several things other than money, such as food, appliances, even women.

To witness translators' suffering while trying to take into account the semiotic dimension along with the elements of signs created by the original writer, let us consider the following example quoted from Mahfouz's (1959, 127) novel أولاد حارتنا '*Children of the Alley*' and translated by Theroux (1996, 103):

> (11) دخل الأفندي البهو مصفر الوجه من الغضب فوجد زوجته واقفة مقطبة، فقالت: حركة غريبة لها ما بعدها، ستكون حديث الحارة، وإذا تهاونا في الأمر **فقل علينا السلام**.
> [The Effendi entered the hall with a yellow face from anger to find his wife standing glowering, so she said: A strange move with something to follow it, it will be talk of the alley, and if we are lenient in this matter, then **say peace be upon us**]

> (12) Effendi strode into the hall, pale with fury, to find his wife standing there glowering. "That was something", she said. "We haven't heard the last of it either. It will be the talk of the alley, and if we ignore it we will have no peace".

Here, the expression فقل علينا السلام is normally used in Arabic either literally to mean: 'say peace be upon us', or metaphorically to mean 'to live in or face trouble'. Being aware of the SL expression along with its denotative and connotative meanings, the translator has offered a rendering that reflects closely the original expression's form and function at the same time, thereby preserving partially the expression's functions, that is, iconic, indexical, and symbolic. However, to produce a more congruent and effective rendering, the translator could have opted for something more formulaic like '*we won't get much peace*'.

In the following example quoted from Faulkner's (1946, 1) novel '*The Sound and the Fury'* and translated by Jabrā (1979, 47), the sign that needs special treatment is the golfing term *'caddie'*. In English, the lexical item 'caddie', or sometimes 'caddy' (derived from the French word 'le cadet', meaning 'the boy' or 'the youngest of the family') is normally used to refer to the person who carries a golf player's bag, and who gives insightful advice and moral support. However, in this novel, it is utilized as an example of paronomasia – it refers to the golf player's cry when hitting the golf ball as well as referring to his beloved sister whose name is Caddy.

(13) "**Here, caddie**". He hit. They went away across the pasture. I held to the fence and watched them going away.

Taking into account such a stylistic feature, that is, paronomasia on the one hand, and treating the lexical item as a sign, the translator has opted for transliteration كادي supported by a footnote:

(14) **"هات يا كادي*"**. وضرب. وابتعدوا عبر المرعى. فتمسكت بالسياج وجعلت أرقبهم وهم يبتعدون.
[الـ "كادي" هو الولد الذي يحمل عصي الغولف للاعبين]
["**Give (it me) o caddie***". And he hit. They moved away through the pasture. I held to the fence and started watching them moving away]
[The 'caddie' is the boy who carries the Golf sticks for players]

Here, although the translator has succeeded in dealing with the word *'caddie'* as a sign, he has failed to create in the mind of the TL reader a similar mental image to that which has been conjured up in the mind of the ST reader as *'here, caddie'* is different from هات يا كادي [Give (it me) o caddie] *'Give it me, caddie'*. To do so, he could have opted for هنا يا كادي [Here o caddie] *'Here, caddie'* or الآن يا كادي [Now o caddie] *'Now, caddie'*.

Let us now consider our last example of semiotic identities that need special treatment in the nexus of translation. The extract below is quoted from Mahfouz's (1959/1986, 245) أولاد حارتنا *'Children of the Alley'* and translated by Theroux (1996, 201):

(15) وهتف عم شافعي محذراً:
- يا هوه! **للحيطان آذان**، لو سمعوكم ما وجدتم **من يسمّي عليكم**.
[And uncle Shafi'i shouted warning:
Hey you! **For the walls (there are) ears**, if they heard you, you wouldn't find **anyone to say in the name of *Allah* upon you**]

(16) "Please everyone! The **walls have ears**. If they hear you, no one will listen to a word you have to say," Shafi'i warned.

In (15) there are two signs that need special treatment, that is, للحيطان آذان [for walls there are ears] and من يسمّي عليكم [anyone to say in the name of Allah upon you]. To begin with, the first expression للحيطان آذان is normally used to warn someone that it is not safe to utter any single word at that particular time because the conversation may be overheard. It so happens that both languages, Arabic and English, linguistically conceptualize and utilize such a socio-cultural activity in a similar way. From a semiotic point of view, as the SL sign and TL sign refer to particular referents in the real world, viz. 'wall' and 'ear' along with the relational process expressed

by the verb 'to have', and meanwhile invoke in the minds of readers/listeners the same idea, we have an optimal equivalent where the elements of the sign, namely iconic, indexical, and symbolic, are reflected in the TT.

However, it is quite rare to have optimal equivalents when translating between two languages which are linguistically and culturally distant like Arabic and English, as signs do not usually lend themselves to literal translation unless a happy coincidence occurs between the SL sign and TL sign, as in the example above. In many cases, the use of literal translation would fail to create a similar sign along with its functions and elements, thus producing a completely different micro-sign that would affect the meanings of the macro-signs, that is, text, genre and discourse (cf. Mason 1994, 23–24). Witness how the translator has failed to deal with the second sign in the above example, that is, من يسمّي عليكم. In Arabic, such an expression invokes in the minds of the readers/listeners the idea of being vulnerable and in danger. Further, it seems that it is used by the original writer to emphasize the first sign, that is, not uttering any single word as walls have ears. Had the translator given the elements and functions of the sign full consideration, he could have suggested something like '*you'll find yourselves in real danger*' or '*you'll have serious trouble*', which captures the sign's indexical import independently of its iconic form.

7.4 Conclusion

To conclude this chapter, languages perceive and map socio-cultural activities and world experiences in different ways. Such differences between the signifying systems of languages require translators to use their utmost effort to reconcile any cultural clashes or encounters by transferring most, if not all, semiotic properties of the ST word or phrase "under certain equivalence conditions to do with semiotic codes, pragmatic action and general communicative requirements" (Hatim and Mason 1990, 105). However, Al-Rubai'i (1996, 109) states that such a semiotic translation "should be carried out with care lest it should distort the texture of the TT". From a semiotic point of view, and as the discussion has shown, when translators try to exert their utmost efforts to reflect the semiotic properties of the ST sign alongside their elements, viz. iconic, indexical, and symbolic, the resulting equivalent is one of five possibilities:

1. it is an optimal equivalent where a happy coincidence occurs between the SL sign and TL sign;

2. it is a formal or iconic equivalent where the focus is placed on the iconic function, i.e. the image;
3. it is an ideational or indexical equivalent where translators pay special attention to the indexical function, i.e. the idea, independently of the sign's iconic function;
4. it is a functional equivalent where translators completely ignore the sign *per se* and try to create another sign that effectively works in a similar TL situation; or
5. it is a combination of more than one equivalent.

CHAPTER EIGHT

STYLISTIC CONSIDERATIONS AND TRANSLATION

8.1 Overview

Many attempts in the field of translation studies have been made to touch on style over quite some time now (see for example Nida 1964; Venuti 2000; Ghazala 2011; Bassnett 1980; Huang 2011; Almanna 2013). However, formulating a rigorous definition of what style exactly is remains ambiguous in nature, and the investigation is still unsystematic. In this regard, Boase-Beier (2006, 1) comments: “From the earliest writings about translation, such as those of Cicero or Horace, style has often been mentioned but . . . its role has rarely been systematically explored. Yet style is central to the way we construct and interpret texts”. Snell-Hornby (1995, 119) holds that any attempt to discuss style will be considered unsatisfactory, since first “no coherent theoretical approach is attempted” and second “the problem of style recedes perceptibly into the background”. Style (derived from the Latin word *stylus* meaning stake or pointed instrument for writing), obviously, is the object of study for stylistics. But what does stylistics mean? In order to be in a position to define stylistics, one needs to define style first as any definition of the former concept would depend on a definition of the other. Building on an assumption that within any language system (phonetics, graphology, semantics, grammar (morphology and syntax), and pragmatics) the same proposition can be encoded in various linguistic forms, that is, styles, one can derive a better understanding of style. To put this differently, the same idea can be communicated in more than one way, thereby presenting a variability at the level of, let us say, the intonation, type of writing, word and/or expression choice, morphological and syntactic organization, and illocutionary force of an utterance. Style is defined by Leech and Short (1981, 10–11) as “the linguistic habits of a particular writer . . ., genre, period, school”. Style is seen by other stylisticians as “the dress of thought” (Hough 1969, 3). Formalists, however, define style as “a deviation from language norms. It is also claimed to be an expression and reflection of the personality of the author, hence the adage ‘style is man’,

by particularly generative stylisticians and the intentionalists" (Ghazala 2011, 40). Laying more emphasis on the linguistic approach of style, Abrams (1993, 203; emphasis his) defines style as "the manner of linguistic expression in prose or verse – it is *how* speakers or writers say whatever it is that they say".

Building on these different schools of thought in defining style, Ghazala (2011, 41) defines style as a linguistic choice made by a particular author within the resources and limitations of language/grammar, that is, within "the total options available in the syntactic, semantic, phonological and pragmatic systems". In a direct link to translation, Nida and Taber (1969) in their definition of style touch on the patterning of choices as well as the generic constraints that play crucial roles in determining the author's style. However, style in this study is seen as any deviation that occurs within any language system (phonetics, graphology, semantics, grammar (morphology and syntax), and pragmatics), thereby creating a marked and unexpected combination of sounds, graphics of writing, meanings, patterns of structures, or so on. Such deviation does not happen randomly, but rather is driven by a deliberate and conscious selection made by the original writer. As such, the focus of attention in this study is shifted towards two particular views of style – style as deviation and style as choice – and less attention is paid to the other two views – style as recurrence and style as comparison. Any stylistic feature is a linguistic feature in the first place, but characterized by markedness and significance (Ghazala 2011, 41) – such features place extra burden on the part of translators and require them to use their utmost effort to reflect such stylistic peculiarities in the TT (cf. Boase-Beier 2006; Ghazala 2011; Huang 2011; Almanna 2013). However, difficulty arises when the TL syntactic, semantic, phonological, and pragmatic system rejects the accommodation of such features. Reading the text at hand with a view to analysing and appreciating its salient stylistic features, such as parallelism, repetition, irony, long vs short sentences, foregrounding vs backgrounding, formality vs informality, nominalization vs verbalization, passivization vs activization, and so on (see Ghazala 2011), the translator's progress automatically slows down in an attempt to adopt the most appropriate local strategy that would reflect such characteristics in the TT. In other words, another type of pressure imposed on the translator derives this time from the stylistic peculiarities appreciated by the translator while analysing the text.

Having formed a clear picture of what style exactly means, now let us shift our focus of attention towards the other concept, that is, stylistics. In its straightforward meaning, stylistics is the study of style. Having consulted and discussed a number of definitions of stylistics (for example Widdowson 1975; Leech and Short 1981; Carter 1982; Brumfit and Carter 1986; Fabb et al 1987; Short 1988; Toolan 1992; 1998; Verdonk and Webber 1995; Wright and Hope 1996; Simpson 2004; Boase-Beier 2006), Ghazala (2011, 18) concludes the following points about stylistics:

1. It is a branch of linguistics;
2. It is a language-based approach;
3. Its major concentration is on the analysis of literary texts of all genres and classes, whether canonical or non-canonical; however, it is an approach that can be applied to the analysis of other text types;
4. It is a combination of linguistic/structural patterns (i.e. stylistic features) and the implied meanings (or functions) produced by them;
5. It involves all types of stylistic choices at the different levels of language: lexical, grammatical, and phonological in particular.

8.2 A stylistic approach to translating

In this section, stylistics is envisaged as an approach which enables us to (1) analyse and describe varieties of language (linguistic stylistics), (2) identify and discern all important aesthetical aspects of text and thus interpret and appreciate texts (literary stylistics), (3) activate processes and experiences of reading along with our intuitive responses to the text at hand (affective stylistics), and (4) activate the knowledge stored in our mind on all aspects of language, text-typological demands, generic conventions, sociological roles of participants in the real world and in text, cultural environment, and so on (cognitive stylistics). Therefore, it is a combination of four stylistic approaches, namely linguistic stylistics, literary stylistics, affective stylistics, and cognitive stylistics (for more details on these approaches and others, see Ghazala 2011, 17–34). These four stylistic approaches do not exclude one another, but rather they complement one another. This is because text analysts (in our case translators) heavily rely (1) on their analytical and evaluative competence as well as their reading experiences and processes in order to identify the linguistic features that have acquired special status in the text and relate these linguistic peculiarities to their artistic function by analysing their micro-and macro-context, and (2) on their intuitive response to the text by activating their knowledge on all aspects of language and human life. This entails that although stylistics as an approach is objective in terms of

drawing evidence from the text to support the argument for the important stylistic features and their functions, it loses some of its appeal of objectivity and becomes independent and subjective. This is because people (be they readers, analysts, translators, or critics) are different in terms of their set of skills and competences, their socio-cultural backgrounds, their political and cultural commitments, their accumulated value system, the kind of information stored in their minds, their intuitive response and literary appreciation, and so on.

By adopting a style-based approach that can draw on the four stylistic approaches discussed above, translators, as special text readers, can easily derive a better understanding and appreciation of texts, in particular literary texts. Stylistics not only attempts to understand the linguistic foundations of the style in texts, in terms of the manner of expression or technique or craft of writing, but also lays emphasis on the language function of texts, in particular literary texts (cf. Toolan 1998, ix; Huang 2011, 59). Stylistics, therefore, seriously tries to "put the discussion of textual effects and techniques on a public, shared footing – a footing as shared and established and inspectable as is available to informed language-users" (Toolan, 1998, ix). It provides us with a linguistic perspective to comprehend and appreciate the linguistic features that the original writers deliberately and consciously try to resort to, despite the availability of other alternative options. This attunes well with Boase-Beier's (2006, 1) view:

> Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator's reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text. And, thirdly, the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done.

To demonstrate how translators, as special text readers, can easily derive a better understanding and appreciation of texts, in particular literary texts, by adopting a style-based approach that can draw on the four stylistic approaches – that is, linguistic stylistics, literary stylistics, affective stylistics, and cognitive stylistics – let us discuss these two examples extracted from Yāsīn's story بصمة مواطن *A Citizen's Fingerprint* (printed in Almanna 2013, 161, ellipsis points in original):

(1) أين الملاذ؟؟ يريد أن يفتح جناحيه و يهرب من ظمئه .. ومن حدود مشاعره .. من عري أوجاعه ... يريد أن يحلق حيث لا أحد ... لا أحد أبدا .

[Where (is) the refuge?? He wants to open his (two) wings and flee from his thirst .. and from the boundaries of his feelings .. from the nudity of his pains ... He wants to soar where there (is) nobody ... nobody at all]

In this example, one can easily identify, interpret and appreciate a number of stylistic features, viz. an elliptical rhetorical question أين الملاذ [where the refuge], the parallel structures in من ظمئه .. من حدود مشاعره .. من عري أوجاعه [from his thirst .. from the boundaries of his feelings .. from the nudity of his pains], the repetition of the lexical item يريد [(he) wants], and the repetition of the phrase لا أحد [no one]. Here, these stylistic features are not used randomly by the original writer, but rather they are chosen deliberately and consciously. Therefore, they are supposed to have particular functions. Resorting to a rhetorical question, for example, the original writer might attempt to get her readers physically involved in the situation or she might try to let them ponder over a particular refuge when being in a similar situation. Opting for lexical repetition in parallel structures, the writer might try to invoke in the mind of her reader different thoughts and images. Further, in an attempt to emphasize the fact that there will be nobody there at all, she resorts to a phrasal repetition حيث لا أحد [where (is) no one]. Fully considering these stylistic features, along with their functions, one can render it as follows:

(2) Where to go? He wants to spread his wings and escape from his thirst, from the boundaries of his feelings, from the nudity of his pains; he wants to soar where nobody is, nobody at all.

One should note that the suggested translation has preserved the stylistic features in the ST, viz. the elliptical rhetorical question, the parallel structures, the creative metaphors, and the functional repetition. The only modification has taken place in the lexis of the rhetorical question, that is, the option for synonymy (*to go* instead of *to seek refuge*) and verbalizing the noun (*to go* instead of *refuge*) in order to preserve the elliptical structure as well as the tone. A rendering like '*Where is the refuge?*' would sound flat in tone and as a generic rather than a rhetorical question, while renderings like '*Where can he find a refuge*' or even '*Is there a refuge*' would miss the abrupt ellipsis in the SL rhetorical question as well as mitigate the despairing tone in that question. Thus, the preservation of stylistic features can fluctuate between formal equivalence and functional equivalence. The first option, of course, is to maintain both form and function if that is possible at all. Otherwise, functional options become necessary.

In the following example, however, the original writer, in an attempt to invoke different images in the mind of the reader on the one hand, and to adopt a neutral tone on the other, opts for a circular pattern of an active and passive voice, which is supported by parallel structures as well as the deictic word هناك ‘lit. *there*’ (ellipsis points in original).

(3) وضعوا على عينيه منديلا أحكموه جيدا لكي لا يرى . . . و قُيد معصماه . . . وأُلصق شريط عريض فوق فمه . . . ومضوا به إلى (هناك).

[They put a handkerchief on his (two) eyes they tightened it well so he can’t see . . . His wrists were tied . . . A wide strip was stuck on his mouth . . . And they took him (there).]

The deictic Arabic word هناك refers to an assumed location in the mind of the speaker/writer, which is different from ‘*there*’ in the mind of the hearer/reader as well as invoking different memories and/or images. So, it is “an open invitation to every reader in every location on the earth to enliven this moment of [there-ness]” (Ghazala 2011, 59). Having taken into account these stylistic features, one can readily produce a version that reflects the tone of voice and attitude, the parallel structures, and the deictic word ‘*there*’ at once, as in:

(4) They covered his eyes with a handkerchief, tightening it so that he couldn’t see anything. His wrists were shackled; his mouth was covered with a wide piece of tape. And they took him ‘there’.

Again, the only stylistic modification here has to do with textual preferences between Arabic and English: in this case, the English preference to use a non-finite clause ‘*tightening* . . .’ rather than a finite clause ‘*they tightened* . . .’ in the translation.

To demonstrate the impact of failing to, and/or succeeding in, reflecting certain stylistic features in authentic translation practice, let us consider the following example quoted from Greene’s (1980, 9–10) ‘*The Bomb Party’* and translated into Arabic by ‘Ali Sālih (1989, 7–8):

(5) I think that I used to detest Doctor Fischer more than any other man I have known just as I loved his daughter more than any other woman.

(6) أظن أنني اعتدت كره الدكتور فشر أكثر من إي إنسان آخر عرفته في حياتي، مثلما أحببت ابنته أكثر من كل النساء الأخريات.

[I think I used to hate Dr Fischer more than any other human I have known in my life, like the way I loved his daughter more than all other women]

Here, it is apparent that the original writer uses parallelism: (I used to detest Doctor Fischer more than any other man/I loved his daughter more than any other woman). Such parallel structures need to be reflected in the target text, provided that such a reflection would not distort the TL linguistic and stylistic norms. Further, Greene introduces two pairs of antonyms, '*detest*' vs '*love*' and '*man*' vs '*woman*', in a very short extract. As these antonyms fall in parallel structures, they acquire stylistic features that need to be maintained in the target text. Giving these stylistic features full consideration, the translator could have produced a rendering as in (7) below:

(7) أظن أنني كنت أكره الدكتور فشر أكثر من أي رجل آخر عرفته في حياتي، تماماً كما كنت أحبّ ابنته أكثر من أي امرأة أخرى.

[I think I was hating (hated) Dr Fischer more than any other man I have known in my life, exactly as I was loving (loved) his daughter more than any other woman]

Here, an attempt is also made to deliberately use antonyms in our suggested rendering: أكره vs أحبّ [hate vs love] and رجل vs امرأه [man vs woman]. It is also worth noting that the main reason for opting for the lexical item كره 'i.e. *hate*', rather than بغض 'i.e. hate + hostility' or مقت 'i.e. hate + censure' is to make up for the alliteration utilized by the original writer, that is, **d**etest **D**octor. Besides, the suggested translation captures the lexical stylistic feature relaying emphasis in the SL, viz. the combination of *just as* [تماماً كما] rather than *as* [كما] alone, by rendering it into the Arabic combination تماماً كما [just as], which accounts for the said stylistic feature.

Let us now consider the following example where the translator has not preserved the cleft structure, which brings one constituent to marked focus and marked tone of discourse:

(8) But it was not for his money that I detested Doctor Fischer. I hated him for his pride, his contempt of the world, and his cruelty. He loved no one, not even his daughter. He didn't even bother to oppose our marriage, . . .

(9) لكنني لم أبغض الدكتور فشر بسبب أمواله بل بسبب غروره وفظاظته واحتقاره لجميع الناس. لم يكن يحب أحداً حتى ابنته. ولم يحاول الاعتراض على مشروع زواجنا، . . .

[But I didn't detest Doctor Fischer because of his money rather (it was) because of his pride and his cruelty and his contempt of all people. He didn't love anyone, even his daughter. And he didn't try to oppose the project of our marriage]

In this excerpt, the original writer, in an attempt to lay emphasis on the feeling of hatred that the narrator has towards Doctor Fischer, resorts to a cleft-structure in the negative form. Such an emphasis is however completely lost in the nexus of translation. Had the translator taken into account such a feature, he could have suggested a rendering such as لكن ثراء الدكتور فشر لم يكن سبب مقتي له، فقد كنت أكرهه بسبب . . . [But the (huge) wealth of Doctor Fischer was not the reason for my detesting him, (in fact) I was hating (hated) him because . . .]. Further, although the translator has managed to deal with the thematic progression in (he loved . . . . He didn't . . .) when opting for لم يكن . . . ولم يحاول [he wasn't . . . and he didn't try], he has changed the meaning of '*He didn't even bother to oppose our marriage*' dramatically when lingering himself within the bounds of the superficial level of the sentence, thereby producing a nonsensical rendering لم يحاول الاعتراض على مشروع زواجنا [He didn't try to oppose the project of our marriage]. Taken into consideration the thematic progression and probing into the deep symbolic level of the discourse, he could have produced something like لم يحب أحداً حتى ابنته، ولم يحاول الاعتراض حتى على قرار زواجنا [He didn't love anyone, (not) even his daughter, and he didn't (bother to) oppose even our decision to get married]. This captures the repetition of *'even'* in the SL. Besides, the translator's opting for two short sentences goes against the stylistic preferences in Arabic, hence the combining of the two short sentences into one in the suggested translation.

To witness translators' sufferings while prioritizing the competing elements prior to finalizing their drafts, let us consider the following example quoted from Hemingway's novella '*The Old Man and the Sea'* (1952, 10) and translated by Munīr Ba'albakī (1985, 31), which involves several stylistic issues:

(10) They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft.

(11) وجمعا العدة من القارب. وحمل الشيخ السارية على كتفه، وحمل الغلام الصندوق الخشبي المنطوي على الخيوط السمراء الملتفة المضفورة ضفراً محكماً، والمحجن، والحربون.

[And they gathered the gear from the boat. The sheikh carried the mast on his shoulder, and the boy carried the wooden box (which was) coiled on the tightly-braided dark lines, and the gaff, and the harpoon]

First, this example involves lexical repetition which needs special attention. The lexical item '*to carry*' is used in juxtaposed parallel structures and joined by the connector '*and*': '*The man carried the . . . and the boy*

carried the . . .', thereby acquires a stylistic feature that needs to be reflected in the TT, provided that this does not distort the TL linguistic and stylistic norms. Paying attention to these stylistic features at the syntactic level, the translator has managed to reflect them in the TT. However, he has seriously failed in handling the stylistic features at the lexical level. First, the English word '*boy*' may potentially be translated into Arabic by a number of items, such as ولد, صبي, غلام, and so on. This requires translators to do their best to analyse and comprehend both the denotative and connotative meanings prior to rendering it. To start with, the English lexical item '*boy*' and the Arabic word غلام proposed by the translator are different in both their denotative meanings (i.e. one of the sense components of the lexical item غلام is [+ adult] while the lexical item '*boy*' is [– adult]) and connotative meanings (i.e. the Arabic word غلام invokes in the mind of the TL reader the idea of 'servitude'). As for ولد, its semantic features overlap with a 'male adult' (in Saudi Arabia, for example, a man is called ولد) and 'femaleness' in its plural form (i.e. the plural أولاد covers both 'boys' and 'girls'). From a stylistic point of view, translating the English lexical item '*boy*' into صبي will create a sort of alliteration (الصبي/ الصندوق) in the TT, which would enhance the TT while preserving its denotative and connotative features. Second, the translator has employed an unacceptable Arabic colour collocation, viz. الخيوط السمراء, thus personifying and/or euphemizing a noun inadvertently and awkwardly. One should note that the Arabic colour adjective أسمر/سمراء is mainly used denotatively (i.e. to refer to an olive complexion) or euphemistically (i.e. to refer to a black complexion). There is no stylistic reason that would motivate its use to modify الخيوط, as the English open collocation *'brown lines'* can be readily rendered into الخيوط البنّية, thus avoiding unmotivated stylistic nuances.

By contrast, to see how a translator can successfully handle the main stylistic features of lexis and structure in the ST, let us consider the example below quoted from Karīm 'Abid's (2010) story *'The Passion of Lady A'* and translated by Erick Winkel (2010).

(12) لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عائدتين تنفس الرجل الصعداء، وربما هَمّهَمَ بكلامٍ لم يعد يتذكره. (p. 63)

[He wasn't wanting (didn't want) to think of any specific thing, as the scene intoxicated him and but when they turned going back the man heaped a sigh of relief, and perhaps he mumbled some speech he couldn't recall then]

(13) He didn't want to think of anything in particular. The vision had intoxicated him. But when they turned around to go back, the man sighed deeply. He may have mumbled some words he couldn't recall later. (p. 62)

Here, the translator has effectively managed to relay a comparable degree of emotiveness in the translation by employing the appropriate lexical chain '*intoxicated . . . sighed deeply . . . mumbled*'. In addition, he has ably split the Arabic sentence into three English sentences, thus complying with the stylistic norms in the TT. The only small stylistic mishap one could notice is the translator's use of the active rather the passive voice with a verb such as '*intoxicate*' as English tends to utilize the passive with this verb and other similar verbs, such as '*enchant*' and '*captivate*', which might well be employed in this context.

However, the same translator has failed to capture some stylistic features in the following excerpt:

(14) لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور (ع) بعلوها وملامح وجهها الغريبة الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، **ثم** ضحكتها الهادئة وهي تُكلّم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأهُ خلخلهُ بل ألغى وجوده وجعله لا شيء تقريباً . (p.65)

[He didn't pay attention to his condition. What confused him was the presence of Lady A with her height and her face's features (which are) extraordinarily beautiful, her black hair and her shaking presence and her seductive movement, then her calm laugh while talking to her blond sister, all that would have pushed him to talk to her but the scene took him by surprise disjointed him rather it canceled his existence and made him almost nothing]

(15) He wasn't aware of his condition. What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. **Then** she laughed quietly while chatting with her fair sister. All of that would have to push a man to talk with her, but seeing her suddenly disjointed him, shook off his being and made him almost disappear. (p. 64)

As can be seen, the translator has changed the relationship between the first sentence and the following one dramatically when opting for the connector '*then*' in '*What muddled him was the lady's height, good looks, attractive face and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister*'. First, the action of laughing was excluded from what muddled him, and second, the sequence of the events was changed. He could have used the connector '*as well as*'

as in '*as well as her quiet laughter while she was chatting with her blonde sister*'. From a stylistic viewpoint, there is an example of climax, that is, arranging words, phrases, and clauses according to their increasing importance (cf. Corbett 1971, 476; Al-Rubai'i 1996, 86). Such a stylistic feature needs to be given full consideration by the translator, but unfortunately he has paid no attention to the arrangement of the clauses/sentences in an order of increasing importance. Further, climax is accompanied by a deliberate omission of some of the connectors, that is, asyndeton فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريبا [took him by surprise disjointed him rather cancelled his existence and made him almost nothing], as well as a lack of punctuation marks among these clauses/sentences. The omission of punctuation marks is on purpose; it is one of the rhetorical devices employed by the writer to "hasten psychologically the pace of the experience depicted" (Shen 1987, 186). Had the translator taken such stylistic features into account, he could have produced a rendering such as '*But the sight took him by surprise . . . rocked him . . . rather obliterated his existence and made him almost nothing*'.

To further demonstrate how not taking into account the deliberate and conscious selections made by the original writer may create a misleading mental image in the minds of the TL readers, let us consider the following excerpt (16) quoted from Choukri's novel الخبز الحافي (2000, 171–172; 6th edition) and translated by Bowles into *'For Bread Alone'* (1993, 128):

(16) انسحب النادل وقال لي:
- الكبداني مات.
قلت بصوت ضعيف، فاتحاً عيني، فاغراً فمي:
- مات؟
- نعم مات. رحمة الله عليه.

[The waiter retreated and said to me:
- Kebdani died.
I said in a weak voice, opening my eyes, pushing my mouth open:
- Died?
- Yes died. May *Allah* have mercy on him]

(17) After he had gone away, Kandoussi resumed talking.
"Poor Kebdani. He's dead".
My eyes and mouth opened widely. "Dead" I repeated weakly.
"Yes", he said. "He's dead. Allah irhamou."

Drawing a direct comparison between the ST and TT, one can easily put one's finger on the translator's failure to interpret and appreciate the

original stylistic features, such as the repetition of the Arabic verb مات *'died'* (which is unjustifiably adjectivalized in the TT), along with its function in such a dialogue. Besides, the effect of suddenness in the parallel structure فاتحاً عيني، فاغراً فمي is best relayed in English by inchoative finite clauses, viz. '*My eyes opened, my mouth gaped* – He *died? I repeated weakly*'. More seriously, however, the translator has resorted to transliteration in his rendition of the formulaic expression رحمة الله عليه. This decision has marred the style of the English text. The translator could have chosen between foreignization, viz. '*May Allah have mercy on him*' or domestication, viz. '*May his soul rest in peace*'. Both options would fit nicely in the TT, albeit they embrace different styles.

Sometimes, the translator opts for a style that is not congruent with the style of the original author. For example, in his translation of Hemingway's '*The Old Man and the Sea'*, Munīr Ba'albakī has chosen an elevated style that does not reflect the simple narrative style adopted by the author. One could sense this from the outset with the translation of the title into الشيخ والبحر [The Sheikh and the Sea] rather than the straightforward title الرجل العجوز والبحر [The Old Man and the Sea]. It is worth noting that the Arabic term الشيخ [sheikh] brings to mind many connotations in the Arab culture including religious, political, social, educational, and old age connotations. Among these, it is only the old age connotation that is relevant to Hemingway's work. To shed more light on the difference in style, let us consider the following excerpt, along with its Arabic translation:

(18) He [the fish] took the bait like a male and he pulls like a male and his fight has no panic in it. I wonder if he has any plans or if he is just as desperate as I am?

(19) لقد تناولت الطعم كأنها ذكر، وهي تشد كأنها ذكر، وليس ينطوي **نضالها** على شيء من الذعر. **ألا ليت شعري**، هل في رأسها خطة ما، أم أنها مجرد يائسة مثلي أنا؟

[She took the bait as if she were a male, and she was pulling as if she were a male, and her **struggle** doesn't contain any fear. **Where's my verse** (who knows), is there a certain plan in her head, or is she merely desperate as I am?]

Apart from the modification of the fish's gender (from male to female, which has been adopted throughout the translation of the novella), Munīr Ba'albakī has employed two highly elevated expressions here, viz. نضالها [struggle] and ألا ليت شعري [where's my verse], which are not congruent with the simple narrative style in the ST. The first expression is highly formal corresponding to '*her struggle*' in English, which does not describe

the situation at hand; it could simply be rendered as معركتها ‘*her fight*’. The second expression is more problematic as it is taken from Arabic classical poetry (wondering by invoking one’s own verse), which does not reflect the ST’s simple style and which can be simply rendered into أتساءل إن كان . . . *‘I wonder if’* or لا أعرف إن كان . . . *‘I don’t know if’*. In fact, the Arab reader of Ba‘albakī’s translation gets a wrong impression of Hemingway’s style. The two styles are completely different: the translation’s style is highly elevated and largely stilted, whereas the original’s style is narratively simple and highly readable.

The following example, taken from *‘Victims of a Map’* – a group of selected poems by M. Darwish, S. Al-Qasim, and A. Adonis, and translated by Abdullah Al-Udhari (1984), demonstrates how making small changes, perhaps inadvertently, can seriously affect poetic symbols, which are a key feature of style. The excerpt comes from Darwish’s poem إذا كان لي أن أعيد البداية *‘If I Were to Start All Over Again’*:

(20) أعود إذا كان لي أن أعود، إلى وردتي نفسها وإلى خطوتي نفسها
ولكنني لا أعود إلى قرطبة.

[I return if I were to return, to my rose itself and to my step itself
And but I don’t return to Cordova]

(21) I will return if I have to return, to my roses, to my steps
But I will never go back to Cordova.

In (21), the translator has failed to deal with the symbolic representation in two serious ways. Firstly, he has destroyed the symbolism embodied in the uniqueness of the referents which the poet employs, that is, وردتي ‘*my rose*’ and خطوتي ‘*my step*’ when rendering them as ‘*my roses*’ and ‘*my steps*’, respectively. One should note that the poet utilizes these common nouns in reference to unique entities: viz. ‘*my rose*’ symbolizes ‘Palestine (his occupied homeland)’ and ‘*my steps*’ symbolizes ‘his infancy’. Unfortunately, the translation relegates these poetic symbols to mere references to common belongings. Secondly, the modality of the discourse presented by the translator is significantly different from that entertained by the poet. To explain, the translation views ‘the return’ in terms of general obligation ‘*if I have to return*’, thus calling into question the cherished desire to return to occupied land, whereas the poet envisions ‘the return’ as a remote possibility إذا كان لي أن أعود ‘*if I were to return*’ while maintaining this long-cherished desire. As is clear, we have two different styles which embrace considerably diverging discourses and worlds.

Let us now consider our last example of stylistic features in which ideological moves are presented at the level of poetic cohesiveness rather than socio-cultural reality. The stanza below is extracted from a poem titled الطوفان والشجرة *'The Flood and the Tree'*, which was written in the aftermath of the 1967 Arab-Israeli War by the Palestinian woman poet, Fadwa Ṯūqān, and was translated into English by Ibrahim Dawood (1994,44–45):

(22) ستقوم الشجرة
ستقوم الشجرة والأغصان
ستنمو في الشمس وتخضر
وستورق ضحكات الشجرة
في وجه الشمس
وسيأتي الطير
لا بد سيأتي الطير
سيأتي الطير
سيأتي الطير

[The tree will rise
The tree will rise and the branches
will grow in the sun and green
And the laughs of the tree will leaf
in the face of the sun
And the bird will come
The bird must come
The bird will come
The bird will come]

(23) This fallen Tree will rise again
with green branches in sunshine.
Her smiles will be her leaves
That will appear in the sunlight.
The Bird will come; it will most surely.
The Bird will come, the Bird will come.

It can be readily seen that the translation in (23) transforms an episode of inflamed agitation and fury by the poet into a state of deep serenity. Given the psychological turbulence the poet is experiencing after the tragic defeat of the Arabs in the 1967 Six-day War, she bombards the reader with a series of actions, viz. ستقوم '*will rise*', ستنمو '*will grow*', تخضرّ '*will green*', ستورق '*will leaf*', and سيأتي '*will come*', where there is no room for serene states. However, the translation betrays this stylistic feature by disrupting it with states that involve minimal action, if any at all, viz. '*with green branches in sunshine'*, '*Her smiles will be her leaves'*, and '*that will appear in the sunlight'*. This, in effect, seriously damages poetic cohesion

and coherence. To appreciate the importance of maintaining this stylistic feature, the following translation is offered as a mere suggestion:

(24) The Tree will rise again;
Her branches will grow and green in the sun;
Her smiles will leaf in sunshine;
The Bird, the Bird shall surely come;
The Bird will come, the Bird will come.

8.3 Conclusion

The discussion of the above examples along with their translations clearly shows the effects of the translator's appreciation of stylistic features on his or her work. The moment translators identify and appreciate stylistic features, their progress will automatically slow down in an attempt to ponder over the available strategies, on the one hand, and the amount of loss that may occur through the nexus of translation on the other. This feat may be achieved only when translators, first, can develop an analytical and evaluating competence that enables them to analyse and appreciate stylistic features, and second, can transfer competence that enables them to prioritize the competing elements with a minimum of loss. It has been shown that in order to be in a position to render literary texts effectively and accurately, translators need to

1. analyse and describe varieties of language;
2. identify and discern all important aesthetical aspects of text and thus interpret and appreciate texts;
3. activate processes and experiences of reading along with their intuitive responses to the text at hand; and
4. activate all aspects of knowledge stored in their minds on language, text-typological demands, generic conventions, and the sociological roles of participants in the real world and in text, cultural environment, and so on.

Further, it has been shown from data analysis that translators can easily derive a better understanding and appreciation of texts, in particular literary texts, when adopting a style-based approach that can draw on the four stylistic approaches, viz. linguistic stylistics, literary stylistics, affective stylistics, and cognitive stylistics. It has also been shown that stylistics as an approach is objective in terms of drawing evidence from the text to support arguments for the importance of stylistic features and their functions. However, it loses some of its objectivity as people are different in their socio-cultural backgrounds, their political and cultural

commitments, their ideologies, their skills and competences, the kind of information stored in their minds, their intuitive responses and literary appreciation, and so on.

CHAPTER NINE

COMMUNICATIVE DIMENSION AND TRANSLATION

9.1 Overview

A framework to study language variation was proposed first by Halliday, McIntosh, and Strevens (1964, 77–94). They hold that language has many functions and takes different shapes according to the situation in which it is used (ibid., 87). A year later, Catford (1965, 83) supported the idea of having “a framework of categories for the classification of ‘sub-languages’, or varieties within a total language”. As such, language variation is classified into two main categories: user-related varieties, that is, dialects, and use-related varieties, that is, registers.

9.2 Dialect

User-related variations in language, that is, dialects, are based on the user’s contribution to the text. Such variations occur due to, for example, the geographical, temporal, social, idiolectal, standard, and non-standard uses of language (cf. Gregory and Carroll 1978; Hatim and Mason 1990). To begin with, geographical variations refer to varieties used in a particular geographical area, for example the Egyptian dialect, the Iraqi dialect, the Syrian dialect, and so on. Temporal variations, however, refer to varieties used in a particular period. Some lexical items, for instance, were acceptable in a certain period, but they have either died out or evolved new meanings over time. An example of this is the lexical item ‘*petty*’ which was used to mean ‘*slow*’ in Macbeth; however, it now means ‘*trivial*’ (Hatim and Mason 1990, 42). In some cases, the primary meaning of a word becomes a secondary one and a new sense claims primacy. For example nowadays, ‘*gay*’ has the sense of ‘*homosexual’* as its primary meaning and ‘*happy*’ as its secondary one. Social variations refer to varieties used by members of a specific group or community, for example, Arabic used in cities as opposed to Arabic in the countryside. Closely

related to social variations is standard and non-standard use of language, for instance, standard Arabic as opposed to non-standard Arabic. Finally, idiolectal variations refer to an individual's ways of using language.

Al-Rubai'i (1996, 61), advocating Hatim and Mason's (1990, 40–44) views, states that all these "types of variations under user-related varieties do not represent categories that have clear-cut boundaries but a continuum with the respective features of variation in constant interaction". Approaching a text charged with certain variations of language, the translators' progress will automatically slow down in an attempt to cope with this type of constraint via the use of different varieties of language. To demonstrate the effects of this type of constraint on the translator, let us consider the following example quoted from Karīm 'Abid's story غرام السيدة (ع) *'The Passion of Lady A'* and translated for the purposes of this study:

(1) قالت: لا بدّ أن أبي سيُعيد نفس الأسطوانة عن تأخر الوقت. لم يكن أبوهما موجودا فهدَأتْ مشاعرهما. سمعتا حركة أمهما في المطبخ، قالت (ع) تخاطب أمها: الشباب اليوم يموجون في الشارع مثل عرايش الياسمين، **يلعن أبوهم شو حلوين!!**

[She said: My father will certainly repeat the same record about lateness. Their father was not there so their feelings calmed down. They heard the movement of their mother in the kitchen, (A) said addressing her mother: youths are undulating in the street like jasmine shrubs, damn their father how beautiful they are]

(2) She said, our father will be angry about our coming home late. But their father wasn't there and they relaxed. They heard their mother bustling in the kitchen and Miss A said, addressing her mother, there were a lot of youths undulating in the street like jasmine shrubs. **Gee, what a handsome bunch of boys they are!**

Here, there is an instance of code-switching from standard Arabic into non-standard Arabic, viz. يلعن أبوهم شو حلوين [damn their father how beautiful they are]. Having recognized such a dialectal feature, the translator has to opt for a certain local strategy that caters for such a shift from standard to vernacular Arabic. The search may necessitate employment of some colloquial/informal English features, viz. '*Gee, what a handsome bunch of boys they are!*' to signal the shift. The suggested rendering, as can be seen, invests colloquial interjections *'Gee'*, informal usage *'bunch'*, and colloquial, extended figurative meaning '*boys*'. This clearly shows how translators may suffer while trying to decide on the most appropriate features to reflect such a shift in dialect with minimal loss.

The translation of social dialects can be very challenging between English and Arabic as both languages involve tremendous variation in the speech of different social classes. While English vernacular features like multiple negation and *h*-dropping are characteristic attributes of low social classes in all English speaking communities regardless of the geographical area (Holmes 2004), Arabic vernacular features may designate both social and regional variation. Witness how Gerges Al-Rashidi (1967) renders the speech of *'the Flower Girl'* in Shaw's (1916) *'Pygmalion'* into a variety of Egyptian Arabic that successfully marks her social status.

(3) THE FLOWER GIRL. Well, if you was a gentleman, you might ask me to sit down, I think.
Dont I tell you I'm bringing you business.
HIGGINS. Pickering: shall we ask this baggage to sit down or shall we throw her out of the window?

(4) بائعة الزهور: إن كنت جنتلمان زي الست مبتقول، كنت قلت لي أقعدي. ياخي دنا جايبالك شغل.
هجنز: بيكر نج، هل ندعو هذه البقجة للجلوس أم نلقي بها من الشباك؟
[Flower Vendor: If you are a gentleman as the lady says, you would ask me for sitting down. O brother (come on) I'm bringing you business.
Higgins: Pickering, shall we invite this baggage to sit down or throw her from the window?]

The translator in the above example has chosen the Egyptian Arabic vernacular for the 'flower girl' as opposed to Standard Arabic for Higgins in order to reflect differences in social class and education. Other things being equal, one should note that Standard Arabic is a marker of a good education, whereas vernacular Arabic is a marker of a lack of literacy. Not only does the translator take care of this socially significant distinction, but he also invests a key linguistic feature of social significance within the Egyptian vernacular: viz. he has chosen the pharyngealized velar /G/, which is a shibboleth of countryside (Upper Egypt) speech in Egypt, as opposed to the glottal stop /'/, which is the hallmark of urban Egyptian Arabic, to represent the standard Arabic uvular /q/. Thus, the flower girl pronounces the words *mabit'uul* as *mabitGuul*, *'ultli* as *Gultli*, and *'u''udi* as *'uG'udi*. Also, the flower girl uses vernacular lexical items, for example زي *zay* instead of كما *kamaa* 'like' and دنا *dana* instead of أنا *'anaa* 'I'. By contrast, Higgins' speech is characterized by standard grammatical features, for example the use of the interrogative particle هل *hal* (which is never used in vernacular Arabic), as well as lexical features, for example ندعو *nad'uu* 'invite', للجلوس *li-l-juluus* 'to sit down', and نلقي *nulqii* 'to

throw'. Below is a reproduction of what Higgins would have said in urban Egyptian Arabic:

(5) إنئول للبنت تئعد ولا نرميها منشباك؟
[We say to the girl to sit down or throw her from the window?]

In contrast with the above example where the translator has employed an Arabic vernacular (Egyptian Arabic) familiar to most Arabic native speakers to reflect socially significant nuances, Ihsan Aabbas (1998) has chosen a highly localized Sudanese Arabic vernacular to represent the speech of poor and uneducated black characters in Melville's (1851) *'Moby-Dick'*. Consider the following excerpt in which Flask (the old black man) addresses the sharks:

(6) Fellow-critters: I'se ordered here to say dat you must stop dat dam noise dare. You hear?

(7) أكواني المكلوقات: أنا مأمور أن أقول أنه توقفوا ديك الدوشه الملئون هناك. اسمئتوا؟
[Brothers creatures: I am ordered to say that you stop that damn noise there. You hear?]

While Abass's option for a Sudanese Arabic vernacular may succeed in capturing the sociolinguistic implications, it fails to reach a large Arab readership, who are unfamiliar with this borderline Arabic dialect. For example, the reduction of the voiceless post-velar fricative خ /kh/ to a voiceless velar stop ك /k/ and the voiced pharyngeal stop ع /'/ to the glottal stop ء /'/ is an extremely marked phenomenon, which coincides with what most foreigners do when speaking Arabic. It is also a familiar strategy for naturalizing Arabic names in English: viz. *'alii* is phonologically modified to *Ali* and *khaalid* to *kalid*. Opting for an upper Egypt or a countryside Levantine vernacular would have won him a much larger readership. In many cases, the Sudanese vernacular has to be rendered into a more familiar one in order to be understood.

Sometimes, the translator needs to pay utmost attention to the idiolect of the speaker in order to maintain the coherence of the SLT. Below is an excerpt from McCarthy's (2006) novel *'The Road'* in which the stranger man tries to convince the little boy to go with him following the boy's father's death in the wilderness during their quest for survival in the wake of a total apocalypse. In this encounter, the boy uses the word *'fire'* to mean a *'gun'*, which the man could not comprehend.

(8) . . . But you should go with me. You'll be all right.
How do I know you're one of the good guys?

You don’t. You'll have to take a shot.
Are you carrying the fire?
Am I what?
Carrying the fire.
You’re kind of weirded out, aren’t you?
No . . .

The alleged Arabic translation by Farghal (2009, 265) runs as follows:

(9) . . . لكن ينبغي أن تذهب معي. ستكون على ما يرام.
- كيف لي أن أعرف أنك من الناس الطيبين؟
- لن تعرف. عليك أن تخاطر.
- هل تحمل البندقية الآن؟
- هل أنا ماذا؟
- تحمل البندقية؟
- لقد فقدت صوابك، أليس كذلك؟
- لا . . .

[But you should go with me. You’ll be all right.
- How could I know that you’re one of the good people?
- You won’t know. You must take the risk.
- Are you carrying the rifle now?
- Am I what?
- Carrying the rifle?
- You have lost your mind, haven’t you?
- No . . .]

One can clearly see that the mishandling of an idiolectal feature has caused serious damage to the coherence of the translation on two grounds. Firstly, it is inconceivable in a face-to-face encounter for one to ask whether the interlocutor is carrying a rifle, for it would be clearly visible to him or her. Secondly, it is inconceivable for an adult English native speaker to not understand what the word *‘rifle’* means. Being the translator, I [Farghal] should mention that it is the reviewer and/or commissioner who edited my original translation in (10) below into the translation above without consulting me.

(10) لكن ينبغي أن تذهب معي. ستكون على ما يرام.
كيف لي أن أعرف أنك من الناس الطيبين؟
لن تعرف. عليك أن تخاطر.
هل تحمل النار الآن؟
هل أنا ماذا؟
تحمل النار.
لقد فقدت صوابك، أليس كذلك؟
لا . . .

[But you should go with me. You'll be all right.
- How could I know that you're one of the good people?
- You won't know. You must take the risk.
- Are you carrying the fire now?
- Am I what?
- Carrying the fire.
- You have lost your mind, haven't you?
- No . . .]

The issue of standard versus vernacular Arabic becomes a key question when translating English comics, for example cartoon series, into Arabic. Nowadays, most cartoon series are dubbed into vernacular Arabic in order to capture the humorous and casual nature of the discourse. Witness how the excerpt from the cartoon movie *'Timon and Pumbaa'* in which Timon is reluctantly serving his master Pumbaa is dubbed into vernacular Egyptian Arabic:

(11) Here is your food, I hope you choke. I mean, I'm Timon and I'll be your waiter. Here is royal nourishment, oh mighty, all powerful Pumbaa.

(12) آدي الدود بتاعك بالسم الهاري. أصدي أنا تيمون أرسون سعاتك وده فضلة خيرك أكل جنابك يا بمبا.

[Here the worms that belong to you may they poison you. I mean I'm Timon your waiter and this is from your endowment your food Mr. Pumbaa]

As can be observed, the English humour has been appropriated linguistically as well as culturally by opting for the Egyptian vernacular in rendering the casual humour. Rendering such humour into Standard Arabic may offer stilted, flat discourse. This does not mean that Standard Arabic cannot be employed in all cartoon series. On the contrary, historical cartoon series may require the use of Standard rather than vernacular Arabic, where formality is an indispensable feature. Other genres, for example, the dubbing of foreign soap operas, would tolerate both varieties of Arabic. In the late nineties and early 2000s, the tendency was to dub Mexican soap operas in Standard Arabic, which proved very successful. In the early part of the following decade, however, there was a steady shift to the Syrian vernacular in dubbing both Mexican and Turkish soap operas. Both strategies have succeeded in drawing tens of millions of TV viewers across the Arab lands (for more details, see Al-Maleh 2013, 299–330).

The temporal factor may impose some constraints on the translator. Quran translators, for example, tend to employ an archaic variety of English in an attempt to preserve the literariness and sanctity of the text. Consider the following Quranic verse along with Pickthal's (1930/2006) translation:

(13) إنكم لتأتون الرجال شهوة من دون النساء بل أنتم قوم مسرفون. (سورة الأعراف، 8)
[You come to men lustfully instead of women rather you are an extravagant folk]

(14) Lo! ye come with lust unto men instead of women. Nay, but ye are wanton folk.

One can readily note the archaic structure and vocabulary used, viz. *Lo*, *ye*, *unto*, and *nay*, which is indicative of a bygone period of time.

Sometimes, the temporal factor may confuse Quran translators. For example, the word شهيد *shahīd* in Quranic Arabic could mean either *'a martyr'* or *'a witness',* depending on the context. However, it could only mean *'a martyr'* in Modern Standard Arabic. This shift in the meaning of the word may prove problematic to some Quran translators. Witness how the two translations below are based on different premises due to the confusion caused by the said semantic shift:

(15) O you who believe! Take your precautions, then advance in groups, or advance all together. Lo! among you there is he who loiters; and if disaster overtook you, he would say: Allah has been gracious unto me since I was not **present** with them. (Pickthall 1930/2006, p. 78)

(16) O believers, take your precautions; then move forward in companies, or move forward all together. Some of you there are that are dilatory [sic.]; then, if an affliction visits you, he says, "God has blessed me, in that I was not a **martyr** with them." (Arberry 1955/1996, Vol. 1, p. 110)

As can be seen, caused by a historically ambiguous word, the two translations offer different scenarios.

9.3 Register

Register is defined by Halliday (1978, 23) as "the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings". So, from a communicative point of

view, register-based studies are concerned with "the meaning in the writer's linguistic choices and systematically [relate] these choices to a wider sociocultural framework" (Munday 2001/2008, 90). Following Halliday and Hasan (1976), Almanna (2014, 122) defines register as "the linguistic features that are employed by the writer/speaker to be in line with those of situation, by paying special attention to the three variables: field, tenor and mode".

Here, it is wise to make a distinction between professional translators who are aware of translation theories, in particular register-related theories, and those who are not. Those who translate from language *A* into language *B* without concerning themselves with register analysis will, undoubtedly, experience more freedom than those who give attention to register analysis. Hatim and Munday (2004, 191) rightly point out that "the establishment of register equivalence can be seen then as the major factor in the process of translation: the problems of establishing such equivalence is a crucial test of the limits of translatability".

When analysing and acquainting themselves with the variables of the ST register and the strategies available for them to produce a TT with an exactly comparable register, translators need to pay special attention to the three variables that constitute the register of any text, viz. field, tenor, and mode. Taken together, these variables enable the reader/hearer to characterize the situational context and, subsequently, recreate part of the language that is being used.

9.3.1 Field of Discourse

Having spent many years working on his model, Halliday (1994) suggests a comprehensive model for discourse and register analysis. In contrast with the traditional grammarians who classify the elements of the clause into Subject + Verb (+ Compliment), Halliday (1976, 199) introduced a transitivity-based model. He defines transitivity from a functional point of view as "the set of options relating to cognitive content, the linguistic representation of extra-linguistic experience, whether of the phenomena of the external world or of feelings, thoughts and perceptions". To put this differently, transitivity, in the sense Halliday uses the term, refers to the way in which the meaning is encoded and presented in the clause. So, in transitivity, a number of processes can be identified according to whether they represent an action, behaviour, saying, state of mind, state of being, or state of existing, inter alia:

- **process of doing** (*e.g. The boy asked his father* = actor + process + goal)
- **process of behaving** (e.g. *She laughed at what he said* = behaver + process + phenomenon)
- **process of sensing** (e.g. *I have got what you mean* = sensor + process + phenomenon)
- **process of being** (e.g. *My father is a doctor* = identified + process + identifier)
- **process of existing** (e.g. *There are a lot of books on the table* = existent + process + circumstance)

As such, in studying transitivity, there are three main components that need to be taken into account: (a) the process, (b) the participants, and (c) the circumstance (for more details, see Almanna 2014, 123–124). By way of illustration, let us consider the following example quoted from Hemingway's novel '*The Old Man and the Sea' (*1952) and translated by Munīr Ba'albakī (1985):

(17) The two sets of knives and forks and spoons were in his pocket with a paper napkin wrapped around each set.

(18) وكان قد وضع السكينتين والشوكتين والملعقتين في جيوبه، وجعلها مجموعتين مستقلتين ولف كلاً منهما بمنديل من ورق.

[and he had put the two knives and the two forks and the two spoons in his pockets, and made them two independent groups and wrapped each of them with a blue paper napkin]

Here, the translator has failed in dealing with the process types, thus creating a misleading as well as an inaccurate mental picture. From a Hallidayan transitivity point of view, that is, considering how to express the mental picture that we have of the reality around us and how to express our own world experiences linguistically, the source extract can be understood as comprising two clauses joined by the preposition 'with':

- *The two sets of knives and forks and spoons* (identified) + *were* (process of being) + *in his pocket* (circumstance)
- *a paper napkin* (goal) + *wrapped* (process of doing) + *around each set* (circumstance) + [*by somebody*] (actor).

In the TT, however, three clauses can be identified, viz.

- actor (هو '*he-tacit pronoun*') + process of doing (وضع '*put*') + goal (السكينتين والشوكتين والملعقتين '*the two knives, the two forks and the two spoons*') + circumstance (في جيوبه '*in his pockets*')

- actor (هو ‘*he-tacit pronoun*’) + process of doing (جعل ‘*made*’) + goal 1 (هما ‘*them-two*’) + goal 2 (مجموعتين مستقلتين ‘*independent groups*’)
- actor (هو ‘*he-tacit pronoun*’) + process of doing (لف ‘*wrapped*’) + goal (كلاً منهما ‘*each of them*’) + circumstance (بمنديل من ورق ‘*with a napkin [made] of paper*’).

The number of clauses is not an issue, but what is of greater importance in studying the transitivity choices is to maintain an accurate mental picture of the world around us through opting for a “syntactic correspondence which maps synonymous or quasi-synonymous meaning across cultural boundaries” (Al-Rubai’i 1996, 103). However, such a shift in the types of processes and the roles of participants has created a different mental picture, thus affecting the accuracy of translation.

To witness how not giving full consideration to the field of discourse and its processes, participants, and circumstances may seriously affect the accuracy of translation, let us discuss the following translation done by a trainee translator:

(19) He told a judge he denied charges that he had conspired with US nationals to set up a terrorist training camp in the state of Oregon.

(20) إذ أخبر القاضي بأنه ينفي تهمة تواطئه مع قوات الولايات المتحدة لإقامة معسكر تدريب ارهابي في ولاية اريغون.

[So he told the judge that he denies the accusation of conspiring with the United States Forces to set up a terrorist training camp in the state of Oregon]

Here, the trainee translator has failed to decipher the participants and their exact roles in the process when changing one of the participants dramatically from ‘*US nationals*’ into ‘*US forces*’, thus creating a misleading as well as an inaccurate mental image.

To further demonstrate the impact of (not) taking the register into account, let us discuss the following authentic example quoted from Karīm ‘Abid’s story (ع) غرام السيدة ‘*The Passion of Lady A*’ and translated by Eric Winkel (2010, 65–64; bilingual edition):

(21) وفي غمرة هذه الهواجس، لم يكن يتثير البلبلة في داخلها سوى نصائح أبيها المُقتضبة وقلقه الكبير الذي لا تُخفيه عيناه الملتبستان لأسبابٍ لم تستطع فهمها، ظلت تحاول دائماً أن تُفْهِمَهُ أنها تحبّهُ كما لا تحبّ أحداً.

[And in the midst of these thoughts, nothing caused disturbance in her inside except for her father’s brief pieces of advice and his big anxiety which his worrying eyes can’t hide for reasons she couldn’t understand,

she kept trying all the time to make him understand that she loves him as she loves nobody else]

(22) Caught up in these thoughts, no concerns crept into her, except for off the cuff lectures from her father, and the intricate worries **he hid from her**, which she could see in his eyes, stirred up for reasons she could not understand. She kept trying to make him see that she loved him as she loved no one else.

In the translation of the first part of the above extract, the translator, to a certain degree, has effectively managed to offer an equivalent text that reflects the variables of register, the language function, the lexical choices, and the verb aspects. However, in the translation of the second part, for no obvious reason, he has changed the participants of the process of doing in الذي لا تخفيه عيناه الملتبستان *'that his anxious eyes couldn't hide'* into '*he hid from her*', thus changing an involuntary act (i.e. something reflected in his eyes) into a deliberate one. To remedy this transitivity mishap, a translation like the one in (23) below could be offered:

(23) Caught up in these thoughts, no concerns crept into her, except for off the cuff lectures from her father, and the intricate worries **that his anxious eyes could not hide for reasons she could not understand**. She kept trying to make him see that she loved him as she loved no one else.

9.3.2 Tenor of Discourse

Tenor of discourse describes the in-text participants that take part in an event as well as their relationships and statuses. It "refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved" (Halliday 1994, 22). According to House's (1977/1981/1997) model, tenor covers "the addresser's temporal, geographical and social provenance as well as his intellectual, emotional or affective stance (his 'personal viewpoint')" (1997, 109). Bayar (2007, 140), echoing Halliday's (1978) views, states that tenor "regulates the degree of formality between participants in the text or between the text sender and the text receiver or both". Such interactive relationships among the participants can be highlighted via the semantic options in the interpersonal components (cf. Gregory 1988, 308–309; Al-Rubai'i 1996, 63–4) as well as textual selections (Bayar 2007, 140). Bayar (2007) holds that "at this level . . . the reader can infer the social status and/or relations obtaining between in-text participants and between the text sender and receiver. . . . Textual selections are thus

made consistently with such status and relations". In a similar vein, Al-Rubai'i (1996, 64) comments that "the actual selections made in a particular language event constitute the tenor of that particular discourse". To put this differently, by analysing the tenor of the text, one can know the type of author and the type of audience as well as the relationship between the author and his or her audience. So, the tenor of a given text, according to Bell (1991, 186–188) can be signalled via four overlapping scales of level:

1. Personalization, as opposed to impersonalization, refers to the presence of the writer, on the one hand, and reader, on the other, in the text.
2. Accessibility, as opposed to inaccessibility, refers to the amount of information that is assumingly shared by the writer and the intended reader.
3. Politeness covers the linguistic devices utilized by participants to show their awareness of the 'face' of others, whether negative or positive (for more details, see chapter six).
4. Formality, as opposed to informality, refers to how much attention the writer or speaker gives to the structuring of the message.

By way of illustration, let us consider the following example quoted from Graham Greene's novel *'The Honorary Consul'* (1975) along with its translation by Ata Abdulwahhab (1986) cited in Farghal (2008, 10; emphasis his):

(24) You never intended to be found out. It was cheaper for you, wasn't it, not having to pay for your **fucks**.

(25) ولم تقصد مطلقا أن يكتشف أمرك، كان الأرخص عليك أن لا تدفع أجراً عن **نومك معها**.
[And you didn't intend absolutely to have your affair discovered, it was cheaper for you not to pay wages for your sleeping with her]

Here, in discussing the reflection of the exact degree of formality in the TT, one may cast doubt on the quality of the above rendition. Analysing the ST in terms of its degree of formality gives the translator some useful hints on the social distance between the two characters even though no address terms are used. Taking into account the range of semiological options in the interpersonal components suggested by Gregory (1988, 308–9; also discussed in Al-Rubai'i 2005, 18–22), such as 'speech function' (e.g. comments, directive, etc.), 'user's turn' (initiating or not initiating, etc.), 'social distance' (e.g. address terms), 'interlocutor assessment' (e.g. tag questions, 'right?', etc.) and 'mediation' (e.g. 'probably', 'fortunately', etc.), one may question the omission of the tag question in the ST, namely

'*wasn't it*'. Such a particular range of interpersonal options in a certain register, as Al-Rubai'i (1996, 64) stresses, "makes up the tenor of discourse available; the actual selections made in a particular language event constitute the tenor of that particular discourse". Rendering the tag question in Arabic into أليس كذلك will definitely, in addition to maintaining tenor, contribute to the text's authenticity, which in turn helps, to a certain degree, to bring about a realistic illusion.

By contrast, the translator in the above example has done well in modifying the tenor that relates the text to its audience: viz. *'fucks'* in the ST has been euphemized into نومك معها *'sleeping with her'*. Tenor issues concerning politeness become significant when the translator is working from a liberal culture such as the Anglo-American culture into a conservative one such as the Arab-Muslim culture. Working from Arabic into English, however, gives the translator more freedom for maintaining taboos in the TT. Note how the taboo flippancy يا ابن العاهرة *'son of a whore'*, along with many other taboo expressions, is maintained by Le Gassick (1966/1975) in his translation of Mahfouz's 1947 novel زقاق المدق *'Midaq Alley'*:

(26) وصاحت به كالرعد: أتشرب شايا **يا ابن العاهرة**. (p. 105)
[She shouted at him like thunder: You want tea o you son of a whore]

(27) . . . Drink your tea, then, **you son of a whore**.

One should note that the translator here has failed to render the mood-related tenor by changing a potential offer to an actual one. To preserve the tenor of the utterance in terms of mood as well as camouflaged politeness (i.e. taboo flippancies), a rendition such as (28) below could be offered:

(28) . . . Would you like some tea, you son of a whore?

Formality is another aspect of tenor that may prove problematic to translators. Note how Ba'albakī (1985) changes Hemingway's simple narrative in *'The Old Man and the Sea'* into a highly formal/stilted one in (29) below, a feature that characterizes his translation throughout:

(29) The man drank his coffee slowly. It was all he would have all day and he knew he should take it.

(30) **واحتسى** الشيخ قهوته في **تؤدة**. فقد كانت كل ما سيدخل **جوفه** طوال ذلك النهار، وكان يعرف جيداً أنه في أمس الحاجة إليها.

The reader can readily observe the elevated formal tenor in the translation, which markedly contrasts with the down-to-earth simple narrative in the original. If one is to reproduce the same level of tenor in English, a TT such as (31) would be offered:

(31) The ***sheikh*** **imbibed** his coffee **leisurely**. It was all that would enter his **abdomen** all day long, and he knew well that he was in bad need of it.

To render the tenor of the ST appropriately, the translator needs to opt for something like (32):

(32) **شرب الرجل العجوز** قهوته **ببطء**، إذ كانت كل ما **سيتناوله** في ذلك النهار، وهو يعرف مدى حاجته إليها.

[The old man drank his coffee slowly, as it was all what he would have on that day, and he knew the extent of his need for it]

9.3.3 Mode of Discourse

Mode of discourse refers to the method that a writer or speaker uses to communicate with a particular reader/hearer. Cast in more technical terms, mode of discourse refers to "the function of the text in the event, including therefore both the channel taken by the language – spoken or written, extempore or prepared – and its [genre], or rhetorical mode, as narrative, didactic, persuasive, 'phatic communion' and so on" (Halliday 1994, 22). This variable determines the role and function of language in a particular situation, which can be written or spoken. The spoken mode can be subdivided into spontaneous versus non-spontaneous, while the written one can be subdivided into written to be spoken, written to be spoken as if not written, and written not necessarily to be spoken (e.g. to be read, to be read as if heard, or as if overheard) (cf. Gregory and Carroll 1978, 37–47; Bell 1991, 191; Al-Rubai'i 1996, 69; Almanna 2014, 133). As such, when analysing the mode of a text, the main question that jumps into mind is: 'What is achieved by the use of language in this context?'

As such, when translators analyse a text to pinpoint its mode of discourse and figure out that the main medium relationship is made intentionally tangled by the original writer, their progress is slowed down in an attempt to reflect such a characteristic in the TT. Consider the following example cited in and translated by Al-Rubai'i (2005, 37, 45):

(33) "Listen at you, now", Luster said. "Ain't you something, thirty three years old, going on that way . . .".

(34) قال لستر [بالعامية التي يتحدثها السود]: "اسمع أنينك الآن. أليس عجيباً أنك في الثالثة والثلاثين من عمرك، وتستمر على هذا النحو".

[[Luster said [in a vernacular spoken by black people]: "Listen to yourself now. Isn't it strange that you thirty-three years in your age, and you continue in this way"]

In his written mode of discourse, the original writer tries to indicate the character's way of speaking, viz. '*Listen at you, now*' and '*Ain't you something, thirty three years old, going on that way . . .*', which creates extra challenges for the translator. In an attempt to reflect the mode of discourse, the translator has added between square brackets the phrase بالعامية التي يتحدثها السود [in a vernacular spoken by black people]. It is worth noting that writers, in particular literary writers, sometimes tend to mix written and spoken modes of discourse in their writing in an attempt to bring about a realistic illusion. In this regard, Leech and Short (1981; also discussed in Al-Rubai'i 2005, 10–12) stress that there are five notions of realism that may help in bringing out the realistic illusion. These are verisimilitude, credibility, authenticity, objectivity, and vividness.

Apart from mistranslating the Black American English expression '*Listen at you, now*', meaning '*Look at yourself now*' in Standard English, examining what the translator has done in the above example, one can readily see that the dynamics created by the mode of discourse in the ST is largely lost in the TT. The parenthetical material provided by the translator does little, if anything at all, to capture the significance of this mode of discourse. One could imagine better solutions whereby the substandard varieties such as black English could be relayed in vernacular Arabic, especially in cases where the ST differentiates between the standard variety and the substandard ones (see section 9.1 above for more examples). To capture relatively comparable effects, one option in this case could be a familiar countryside variety of Levantine Arabic, as in (35) below:

(35) اطّلع عنفسك هسا. مش غريب إنك ثلاث وثلاثين ولسا بعدك عهلحال؟

[Look at yourself now. Isn't it strange that you are thirty-three and you are still like this?]

9.4 Conclusion

Being fundamentally a communicative exercise, the translation process needs to involve a close consideration of all aspects of the text, in particular those related to the use and user, that is, register and dialect.

Language has many functions and takes different shapes according to the situation in which it is used. Therefore, approaching a text laden with certain variations of language, the translators' progress will automatically slow down in an attempt to cope with communicative constraints imposed on them by such varieties. The present chapter has selectively explored, with some illustrative examples, communicative features that translators need to be alerted to in their actual act of translating. In particular, various strategies for handling dialect- and register-related problems have been investigated with hopes of bringing them into the consciousness of practicing translators. The discussion also offers insights into further investigations of communicative considerations in translation activity. Together with other considerations, including linguistic, textual, pragmatic, cultural, semiotic, and stylistic aspects (see other chapters in this book), the translator's work will definitely become an informed act.

CHAPTER TEN

CONCLUDING REMARKS

A key idea lying behind writing the present volume is to make available for student translators, professional practitioners, and researchers in translation studies a book that establishes a solid link between translation theorizing/theories and the actual decision making in translation activity. The goal is not to offer solutions but rather to engage in theory-based translation argumentation through the examination and discussion of mostly authentic translational data. The attempt to offer an in-depth analysis of the theory–practice interface necessitates the choice of a language pair where the different aspects of translation can be explored with ease and insight. The choice of English and Arabic as the relevant pair hardly needs any justification with English being an international *lingua franca* and Arabic covering a huge geographical area extending from the Atlantic Ocean to the Arab Gulf and from the south-eastern Turkish borders to the Sudan, an area that assumes special importance in international politics and economics. Apart from this, the assumption underlying this work is that the theoretically-inspired applications suggested throughout this book can arguably be relevant to translational data belonging to other language pairs. Therefore, regardless of the linguistic repertoire of the reader in general and the translation student, practitioner, or specialist in particular, insights will be found to sharpen translation awareness and competence at large.

Another main motivation for writing this book is to cater for the renewed and booming interest in translation in the Arab World both at the practical and academic levels. At the practical level, there are numerous translation offices and agencies in every Arab country where the needs for translation between English and Arabic are becoming greater as time passes by. The translation product from this sector is often criticized for being of low quality as a result of the absence of rules legalizing translation activity. At the academic level, translation departments at the undergraduate and postgraduate level proliferate at Arab universities with the growing need for graduates to work in both the government and private sectors.

In addition to the huge amount of instruction done in translation activity at university level, there are tens of translation publications affiliated with both universities and other institutions. To give Kuwait, a small country, as an example, Kuwait University (the sole government university) currently offers a Master's programme in translation studies, as well as a translation minor at the undergraduate level. Also, a PhD programme is being finalized and will be starting soon. Besides, the university Publication Council regularly publishes refereed works in and on translation. Apart from Kuwait University, there are many translation publications produced by other government-supported institutions, for example, Kuwait Foundation for Advancement of Sciences (KFAS), which quarterly produces *Majalat al-'Ulūm* (*The Science Magazine* consisting of articles translated from *Scientific American*) as well as several other translation publications including atlases and encyclopaedias, and Kuwait National Council for Culture, Arts and Literature, which publishes *Ibd'āt 'Alamiyah* (*World Masterpieces*), *Althaqāfah Al'ālamiyah* (*World Culture*), and several other book series in translation. Accompanying this booming translation activity, there are only very few academic books which deal with English/Arabic translation from a perspective that highlights the interface between theory and practice. The present volume is meant to contribute to bridging this gap.

One of the key inferences that needs to be drawn from this book is that translation activity is eclectic in nature. Therefore, the translator needs to familiarize himself or herself with different methods and theories of translation because there is no one single translation paradigm that can respond to all questions arising during the process of translation. It is important that translators be aware of both linguistically-informed and functionally-informed paradigms of translation in order to enhance their decision-making and, subsequently, offer them more options. The present volume has attempted to bring out the relevance of different translation approaches to the translator's actual work, starting with key linguistic features and ending with more global issues involving semiotics and register. The goal has been to show how a certain perspective (be it linguistic, textual, pragmatic, cultural, stylistic, semiotic, or concerning register) can significantly contribute to the production of quality translation work. The permeating argument is that all these orientations ultimately join forces in the hands of competent translators.

A familiar question that may arise here is: Does the translator need the kind of theoretical knowledge presented in this volume? The answer, we

believe, is a loud 'yes'. The theoretical awareness is meant to qualitatively improve the performance of the student translator and, at the same time, perfect the work of the professional translator. Moreover, this kind of awareness is supposed to be indispensable in translator trainers and instructors who need to be conscious of the subtleties of their work in a systematic rather than a haphazard manner. The striving to improve translation products is a continued endeavour. That is why many works have been retranslated between English and Arabic in order to produce better translations (*The Holy Quran* and Hemingway's '*The Old Man and the Sea'* are familiar examples). We believe that many English masterpieces which were translated into Arabic in the fifties, sixties, and seventies need to be retranslated in order to respond to the needs of the contemporary reader, as well as to the great strides that have been made in translation thinking. Translation is no longer a skill and an art alone; it is progressively becoming an informed science. Without the insights offered by this emerging science, translators would be working in dark alleys.

The chapters in this book address themselves to different foci in translation activity and, consequently, may be used individually. Together, however, they present a gestalt of the act of translation – the entire forest for the individual trees. Chapter one has surveyed translation thinking from Cicero and Horace (first century BCE) up to the present time. It has been shown that the issue of literal versus non-literal methods of translation had been the main concern of translation thinkers throughout the ages including the European renaissance period. More recently, however, there have emerged function-oriented paradigms that depart from mainly linguistically-informed translation thinking in the direction of a more relaxed picture of translation activity involving different agents, viz. text type, the translator, the commissioner, purpose of translation, marketability, target readers, and so on. In this way, translation is no longer a rigid linguistic exercise; rather, it is a dynamic act that can change its visage in light of various factors.

Chapter two looks at translation activity from a global perspective by showing the relevance of different translation theories to the translator's decision making before starting his or her work. At the pre-translation stage, it has been shown that several opposing poles may emerge: SL norms vs TL norms, TL/SL master discourse vs TL/SL unbiased discourse, ST authority vs target readers' needs, purpose of translation in SL vs purpose of translation in TL, fidelity vs infidelity, and so on. Translation activity is argued to involve a multi-faceted process whose final product is

significantly influenced by a multitude of macro decisions taken at this stage. In this way, the translation profession presents itself as a social game embodying different types of capital: economic, cultural, and social. Such a game is far from being played single-handedly; there are many operating agents, including the translator, the reviser, the editor, the commissioner, the readership, the norms, the master discourse, and so on.

Chapter three has focused on the linguistic aspects of translation, including phonological, morphological, syntactic, and semantic considerations. It has been argued that many local translation strategies need to be highlighted and closely considered when dealing with the various linguistic features of a text, as they represent the point of departure in translation activity. A translation would be deemed unacceptable in terms of norms and inadequate in terms of content if it was deficient in the treatment of linguistic features. In many cases, as the chapter has demonstrated, the translator's inability to deal properly with a (small) linguistic feature may cause indelible repercussions in the translation product.

Chapter four brings textual features to focus in the act of translation. It has been shown that textual mismatches between Arabic and English may land translators in serious problems relating to the way the ST content is textualized in the TT. From here arises the need to alert translators to textual norms in the relevant language pair. In this way, the choice between an explicit and an implicit conjunction, coordination and subordination, a finite and a non-finite clause, and so on, may become a significant decision during the process of translation. The chapter has demonstrated that, in many cases, the content of the ST may be preserved while the textual norms are violated, thus marring the translation product.

In chapter five, the focus is placed on the treatment of culture-bound elements, which present themselves as a major hurdle in translation. It has been argued that a successful management of such elements may be achieved only when the translator is capable of striking a balance between playing the role of 'insider' and 'outsider' properly with respect to the two cultures in question. The chapter has argued through the use of illustrative examples that mediation in translation involves mediating between two cultures besides mediating between two linguistic systems.

Chapter six addresses itself to the relevance of pragmatic theories to the act of translation. It has been demonstrated that the main goal of

translation is to capture what is meant rather than what is merely said in the ST in terms of presuppositions, illocutionary force, conversational implicature, and linguistic politeness. It has been shown that pragmatic phenomena, whether they relate to contextually-based interpretation of conventionalized forms or to purely human reasoning, involve subtleties that may challenge translators. Translation practitioners as well as translation trainees need to be aware of the different aspects of pragmatic meaning and the appropriate strategies to deal with them. They need to weigh acceptability against adequacy in terms of what is meant rather than in terms of what is said alone.

Chapter seven examines translation material in terms of semiotic signs. It has been shown that a semiotic sign may be approached from different perspectives ranging between optimal (symbolic) translation where a happy coincidence exists between the ST and the TT sign and functional translation where a TT sign embracing a different image is employed to represent the ST sign. In between, there are other strategies that focus on the iconic and/or indexical value of the sign. Translators need to be aware of the signifying systems of the language pair they are dealing with and how to reconcile them with an eye to the symbolic, iconic, and indexical aspects of their semiotics.

In chapter eight, the focus is shifted to the need to capture stylistic features in translation. It has been argued that an awareness of different stylistic theories, including linguistic, literary, affective, and cognitive stylistics, may help with perfecting the translation product in terms of stylistic features. These features may involve the use of different varieties of language, aesthetic markers, unique associations, textual and/or generic peculiarities, and so on. In order to deal with such features successfully, the translator needs first to develop an analytical and evaluating competence that helps him or her to analyse and appreciate them, and second to develop a transferring competence that enables him or her to prioritize the competing elements with minimal loss.

Finally, chapter nine examines text features with a focus on use and user, that is, register and dialect. Using illustrative examples, the chapter has explored the communicative features that translators need to address, namely highlighting dialect- and register-related problems and the importance of bringing them into the consciousness of practicing translators. The discussion also offers insights into other communicative considerations such as *transitivity* in translation activity. Together with the

other considerations that have been addressed in this book, including linguistic, textual, pragmatic, cultural, semiotic, and stylistic aspects, the translator’s work will hopefully become an informed act.

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